[PHILADELPHIA]
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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
Aug. 19 - Aug. 26, 2010 #1317 | www.citypaper.net

➤ MUSIC | Big Folkin' Deal
NEWS | Soapboxer vs. Ackerman + AGENDA | Into *The Murder Room*



STAY CLASSY, PHILADELPHIA

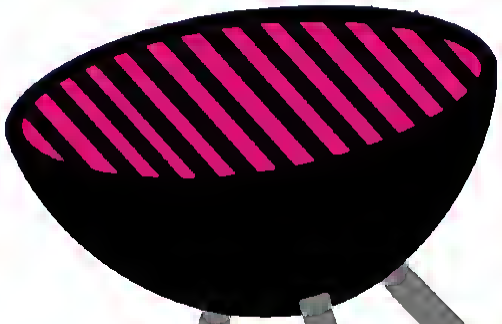
BY PATRICK RAPA

AN OPEN MIC WITH PAUL F. TOMPKINS, THE NICEST GUY IN COMEDY

2ND ANNUAL
BLACK LANDLORD BBQ

BLACK LANDLORD

SLO MO BC CAMPLIGHT
Ben and Drew of BLOOD FEATHERS
DTO NAKED HEARTS GILDON WORKS
STRAWBERRY MANSION DJS KING BRITT
BARDO POND STEVE ON POINT AND ONE PARTY SYSTEM
DJ TIM MOTZER AZI
PAWTUCKETT PETE DO YOU NEED THE SERVICE



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rain date: aug 29

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CHEERIO

➤ **AT THE END** of August, Philadelphia will lose a rock.

U.K. native Andy Dyson, the executive director of Neighborhood Bike Works who's spent the last 27 years here, will be moving to Louisville, Ky. (his wife, Moira O'Keeffe, is taking her shiny new Annenberg Ph.D. and beginning a teaching gig at Bellarmine University). I rang up Dyson, who through NBW has been empowering youth through cycling since 1996, for a few parting thoughts and ended up on the phone for 45 minutes.

"I'm stunned by the fact that I'm leaving," he said. "No one should ever leave. On a very deep level, human beings are not supposed to leave. We're supposed to stay in the same place with the tribe we grew up with. Obviously our lives are not like that now. I'm going on to wonderful things, and I'm very excited about it. But there's something viscerally wrong about it."

Not surprisingly, Dyson's feelings about Philadelphia are complicated. He's been here since 1983 and lived through some of the city's worst moments. But he's always recognized the gritty, can-do spirit. "We're in a society where they really gave it a shot by creating this nation. They set in progress, in an imperfect way, the Democracy which we really do enjoy. It's not perfect, but I'm still very proud to have lived here where that happened, where people are trying to make things better all the time."

Dyson laments that "we're still in a country where corporate interests and money rule more than the people. [NBW]'s mission is not to combat that, but I think that if people are riding bikes, they're doing something which is protecting the environment and being gentle to their fellow citizens, and I think it's a perfect thing for Philadelphia because we've got a city that's got wide streets and is a place where people's ideas of what's possible have been stretched. That's what Philadelphia means to me."

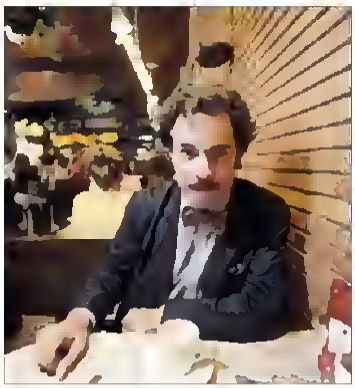
Most of what he'll miss about Philly has two wheels and a chain — Via, Bilenky, BCGP — but he's also sad to say goodbye to CP (though he loves the Louisville *LEO*), as well as NBW's kids and their parents. "I'll remember fondly being surrounded by people with high ideals. The kids in NBW all talk about big dreams for themselves."

Speaking of which, Dyson will take over as executive director of Bicycling for Louisville, "which is like the Bicycle Coalition here, or rather, like the Bicycle Coalition here was 25 years ago. Although it's got big dreams." NBW's board of directors is still in the process of choosing Dyson's replacement. "I'm hoping there'll be someone who's better than me, because there's many things I could have been better at," admits the humble 50-year-old.

As to whether he'll start up an NBW-type program in Louisville, "I didn't want to push for that. I didn't want them to think I was a one-trick pony. But people have suggested to me, and if they want it, we'll make it happen."

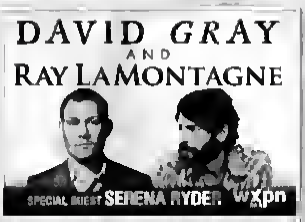
(bhoward@citypaper.net)

COVER PHOTOGRAPH BY NEAL SANTOS
AT LITTLE PETE'S, 219 S. 17TH ST.
DESIGN BY REBECA PESKIN



contents
Funny People

Naked City	8
Bell Curve/The Other White Meat	9
Man Overboard!	12
Cover Story	16
Arts & Entertainment	20
A&E Picks	26
Movie Shorts	27
The Agenda/Icepack	31
DJ Nights	34
Food & Drink	40
Feeding Frenzy	43
I Love You/I Hate You	44
Jonesin' Crossword	52



THIS FRIDAY AT 7:30PM!



THIS SATURDAY AT 7:17PM! 92.5 XTU



THIS SUNDAY AT 1PM!



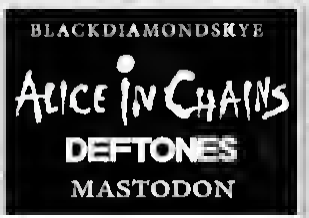
FRIDAY, AUGUST 27 AT 7PM



SUNDAY, AUGUST 29 AT 7PM Reserved Seats Only



SATURDAY, SEPT 18 AT 7:30PM 92.5 XTU



SATURDAY, SEPT 25 AT 7PM Reserved Seats Only



SUNDAY, OCTOBER 10 AT 8PM Reserved Seats Only

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- News: Jeffrey C Billman, *jeffrey.billman@citypaper.net*
- Music: Patrick Rapa, *pat@citypaper.net*
- Food: Drew Lazor, *drew.lazor@citypaper.net*
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Li Yue, Oil/Canvas Phila. Museum of Art

A GREAT NIGHT OUT STARTS WITH A LAUGH


HOWIE MANDEL
SATURDAY, OCTOBER 2 AT 9PM


CARLOS MENCIA
FRIDAY, OCTOBER 8 AT 9PM


BOB SAGET
SATURDAY, OCTOBER 9 AT 9PM


DENNIS MILLER
FRIDAY, OCTOBER 15 AT 9PM


ROB SCHNEIDER
SATURDAY, OCTOBER 16 AT 9PM


JEFFREY ROSS WITH JR SMOOVE
FRIDAY, OCTOBER 22 AT 9PM

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the naked city



THOMAS PITILLI

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There is a part of us that, deep down, knows we can never forgive **Ralph Nader** and his enablers for the havoc they wreaked upon the world. Without Nader's nihilistic Green Party run in 2000 (and 1.6 percent of the vote in Florida), America may well have been spared the **disaster of the Bush years** — wars, terror, corruption, incompetence, exploding deficits, financial collapse and **general suckage**. So whenever we hear the Greens and their leftier-than-thou purist ilk spout off about how the Republicans and Democrats are all the same, well, **fuck them**. Seriously.

Then again, democracy is a necessarily messy thing, and the Greens and Libertarians and Constitutionalists and **Prohibitionists** and Socialists and Whigs and whoever else have just as much right as anyone to run for office. So it's a bit insulting to see the big guys **flex their muscles and lawyers** to force the little guys off the November ballot. For instance, according to a coalition of minor parties, the Repubs and Dems have filed nomination petition challenges against **every single minor-party statewide candidate** running this year. The Republicans filed challenges to all three statewide Libertarian candidates, plus another against **John Krupa**, a Tea Party candidate for governor, who ended his campaign earlier this week. On Aug. 9, Democratic U.S. Senate nominee **Joe Sestak** challenged Green Party rival/potential spoiler **Mel Packer**.

In each case, the legal argument is the same: Enough of the candidates' petitions are **defective or out of order** to push them under the state's threshold for admission to the ballot.

As we've told you [A Million Stories, April 22, 2010], Pennsylvania is the **only state in the union** with a law that forces minor (and less deep-pocketed) party and independent candidates to **pay the major parties' litigation costs** if they lose these challenges, no matter who brings them — and since the big boys file challenges to every minor party candidate on the ballot, that means the little guys face a potential hit **every single time they dare run**.

Last week, a coalition representing the **Green, Libertarian and Constitution** parties called major party candidates to **denounce these challenges**. (Good luck with that.) While they're at it, they'd like to change the law to make it easier for minor parties to make the ballot and render these issue moot: Currently, minors and indies have to file petitions **equal to 2 percent** of the total vote in the previous statewide election, or **about 19,000 this year**. Senate Bill 252 calls for a more reasonable number of signatures, but it's been stalled in the **State Government Committee** since, um, February 2009.

Jesus and Jack Daniel's.

On Sunday, the third-party activists staged rallies outside the homes of **four major-party operatives** who challenged the minor-party candidates' petitions, including Sestak's crib in Newtown Square and the South Philly home of **Walter S. Zimolong**, a Republican attorney who filed challenges to Libertarian candidates for governor, lieutenant governor and senator.

We didn't go, so we can't tell you how they went. (Our Sundays are devoted to **Jesus and Jack Daniel's**, in that order.) According to organizer **Jim Babb**, a Montgomery County Libertarian, 10 to 15 folks showed up at each house — not bad for a last-minute demonstration. The point they want to make, he says, is that the state constitution mandates **"free and equal" elections**, but the reality is anything but: Major party candidates have to file **zero petitions** to make the November ballot — though they *do* have to win their primaries — and only about **2,000 petitions** to get into the primary.

"I don't expect politicians to change," Babb says. "They act out of self-interest. I want to **expose the ridiculousness** of our democratic process."

We would conclude with Babb's zinger, directed at **Sestak and the Democrats**, because it's true — "If there's ever, like, a bully situation, the all-powerful Democratic Party says, 'We're threatened by these little Green guys.' **That's pathetic**, what an embarrassment" — except that we have **breaking news** to report. Over the weekend, according to Sestak campaign attorney **Manly Parks**, the parties reached an agreement: Packer will not appear on the November ballot. In exchange, Packer won't be saddled with the **Sestak campaign's legal costs**, which, based on previous

>>> continued on adjacent page

[is flexing its muscles and lawyers]

+ A Million Stories

<<< continued from previous page

experience could have run as high as $80,000, maybe higher.

Attempts to reach Packer by press time were unsuccessful. However, in an Aug. 10 blog post, Packer admitted that victory was unlikely: "[G]iven the **absurd requirements** that third-party candidates must meet to attain ballot status, [Sestak's] challenge will likely be successful. ... Let me be very frank about this action. **Joe Sestak is a moral and political coward**"

You could argue that, despite the onerous burdens placed on third-party candidates, it's their job to make sure that their **petitions are legit**. And you'd have a point. But that doesn't mean Sestak had to press the issue — especially with the threat of **impossibly high legal fees** dangling over Packer's head.

The fact is, Sestak's **bullying worked**. And that's a shame.

+ CRIME AND PUNISHMENT

As 9:30 a.m. approached and passed on Monday, Courtroom 802 in the **Criminal Justice Center** on Filbert Street was quiet. Five court employees surrounded Court of Common Pleas **Judge Steven R. Geroff's elevated bench**, bullshitting. In the gallery, Stacey Torrance's mom sat with family members, talking and laughing. She didn't exactly look concerned about the day's proceedings.

"It's another [appeal], so I don't know if it's going to happen," said Barbara Torrance. It didn't. That's not unusual; this is Stacey Torrance's fifth appeal since 1988, when he was sentenced to **life without the possibility of parole** for a crime he committed when he was 14. This particular appeal has been postponed **14 times over the past year** — this time, to Oct. 22.

Torrance's crime has been on legislators' radar for a while now, because it exemplifies the **hard-line stance** this state takes toward juveniles involved, even tangentially, in homicides. Here they can be sentenced to life without parole even if they **didn't commit or plan to commit a murder** [Cover Story, "Little Kid, Life Sentence," Matt Stroud, July 30, 2009].

Torrance assisted in the robbery of a **16-year-old acquaintance** in North Central Philly. After the robbery, Torrance went home, his accomplices — his cousin and a few others — **brutalized and murdered the robbery victim**. They're all serving life sentences, and hell if we have any sympathy for them. However, even though there's **no evidence Torrance knew about the murder**, under the state's felony murder law, that doesn't matter. Torrance was just as guilty as his cohorts, and should **pay accordingly**.

Monday's non-hearing allowed Torrance's lawyers to file an amended appeal asking the courts to take into consideration *Graham v. Florida*, a recent U.S. Supreme Court decision that said that "defendants **who do not kill, intend to kill, or foresee that life will be taken** are categorically less deserving of [life without parole] than are murderers" [Naked City, "Don't Throw Away the Key," Matt Stroud, June 3, 2010].

We'll find out in October — or, you know, eventually — if Judge Geroff thinks that language should apply to Torrance.

+ This week's report by Jeffrey C. Billman and Matt Stroud. E-mail us at amillionstories@citypaper.net. Get your daily fix of the news, sports and commentary online at The Clog, citypaper.net/clog.

theotherwhitemeat > clowncrack.com



"It's what all we Liberal Democrats will be wearing this fall."

MR. FISH

thebellcurve

CP's Quality-o-Life-o-Meter

[-1] A man sues a Dollar Tree in Southwest Philly, after getting bitten by a rat in the store. Forget it, Jake: it's Dollar Tree.

[-5] A homicide suspect jumps out of a vehicle carting him to jail and police fail to find him. "You know as soon as we switched the sirens with Yakety Sax, I knew there'd be trouble," says commissioner Johnston. "But the slide whistles are a vital crime-fighting tool and you won't convince me otherwise."

[+1] New Jersey Gov. Christie signs a bill eliminating offensive language like "mentally retarded" and "feebleminded" from state statutes. But "buttondicked" can stay for now.

[-1] Somebody slashes the tires on cars belonging to city workers, including Mayor Michael Nutter and City Controller Alan Butkovitz. And Councilman Grundle Tant, who is always parked between the two.

[+1] A Planning Commission member resigns after attending a fundraiser for Joe Sestak, which is an ethics violation. "Ain't no party like a Sestak party," she shrugs.

[+1] *Jersey Shore* star Ronnie lands in jail for outstanding warrants. Though the crimes were quite ordinary.

[+1] "The Solitude," an unused building located in the Philadelphia Zoo, will open in September. My God, it's full of dodo corpses.

[-6] A Medicaid-run health fair targets the Chinatown community, noting that the majority of its residents live below the poverty line and many have fair to poor health. Yeah, well, maybe if every meal didn't come with bogus lottery predictions.

[-2] New Jersey teachers receive the lowest average raise in 30 years: 1.6 percent. Which, Bell Curve would like to point out, is still a raise.

[+1] Heidi Hamels organizes a fundraiser for Philly schools that includes Tony Orlando, LeAnn Rimes and several Playmates. "What!? These are the most famous children's entertainers on my home planet."

[+3] The Philly Senior Stage holds theater workshops in retirement homes around the city. Their first production is *Lips Together, Teeth In a Glass*.

This week's total: -7 | Last week's total: 2

soapboxer
Jeffrey C. Billman tells you what to think

COME ON ARLENE

Attn. Arlene Ackerman
From: Soapboxer
Re. I don't think you understand how this works

➤ **HELLO THERE, MRS. ACKERMAN.** I haven't yet had the pleasure of making your acquaintance, and really, that's my fault. I've been in town almost a year now. And, before we begin, I have to say, I don't envy you your job, not one little bit. Running a school district with this many entrenched problems, with an atmosphere in which, at least in some neighborhoods, failure is almost expected? No, thank you. I had dinner once, in 2007, with your predecessor, Paul Vallas — I so happened to be dating his niece at the time, long before I even conceived of moving to Philly. This was just after he announced he was leaving for New Orleans, I got the distinct impression that he wouldn't miss playing the political games your position requires.

I read that lengthy profile *Philadelphia* magazine did on you last year, too, and a couple of things popped out. You have a healthy amount of pride (no reason you shouldn't), and you, too, don't enjoy the requisite political dances.

Who can blame you? It's easy for City Council members to dress you down in public hearings, but it's your neck on the line if graduation rates don't improve. Heck, you came out of retirement for this job, and to take on the considerable challenge of reviving a miserable school system in an era of declining tax revenue. You deserve their — and our — respect, no doubt about it. And, in just two years, you've seen some success. Reading and math scores are up, violence is down.

On the other hand, let's face an uncomfortable reality: Yours is a very public position, and criticism comes with the territory. And you've hardly been immune. Your handling of that mess at South Philadelphia High School left much to be desired, for instance (Cover Story, "The Fall Guy," Isaiah Thompson, March 18, 2010).

But it was your enormous April bonus — $65,000, on top of your $338,000 salary (higher than superintendent's salaries at the nation's three largest school districts), a taxpayer-funded car, BlackBerry and almost seven weeks (!) of paid vacation — that really raised everyone's hackles. Surely, you can see their point. After all, political officials all over the country, including Gov. Ed Rendell, are forgoing pay increases in solidarity with the less fortunate in these cash-strapped times. But not you.

> Who the hell do you think you are?

Never mind that: See, I'm not as outraged over your paycheck as everyone else seems to be. Yeah, it's a lot of money, but if you're as good as advertised, and if you make our schools (and, consequently, our city) better, the fat salary is worth it.

Or rather, let me rephrase. I *wouldn't* be as outraged, except for this: When news organizations sought, under this state's Right to Know Act, the criteria the School Reform Commission used to determine your bonus, you turned them down. And then, a few weeks ago, you issued an order shielding the salary information for all of your administrators from public view — even if the requesting party is the City Controller's Office, which needs it to audit your office.

Um, ma'am. Who the hell do you think you are?

Really, I don't think you understand how this works. You work for us: me, my wife (for the record, not a Vallas) and our 15 million wage- and property-taxpaying friends.

See, I really don't care how much money you make. I don't even care what bonuses you get (although, your upcoming $100,000 retention bonus? Wow). But I'll be damned if I stay silent while you try to hide the public information that we are entitled to have. We pay your salary. And if you can prove to us that you've earned it, I'm sure we'll keep doing so. But you're not *entitled* to anything; *we*, however, are entitled to whatever information we deem necessary to assess your stewardship of our school system.

The fact that you would *even think about* attempting to conceal *public* records from *public* scrutiny — whatever your excuse — is, quite frankly, insulting. Your arrogance is galling. I suggest you get over yourself.

By the way, last week this newspaper put in a Right to Know request for your entire payroll, because the law says we can, regardless of whether we have a good reason. Turn us down and we'll see you in court. And we'll win.

Have a nice day.

(jeffrey.billman@citypaper.net)





PHILLY ROLLER GIRLS

PRESENTS WOMEN'S FLAT TRACK ROLLER DERBY

ALL-STARS DOUBLE HEADER

PHILLY'S INDEPENDENCE DOLLS vs. THE CAROLINA BOOTLEGGERS

THE LIBERTY BELLES vs. CAROLINA ALL-STARS

SATURDAY AUGUST 21, 2010

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BANG 'EM

> "BANG 'EM!"

So instructed Assistant District Attorney Jude Conroy to a jury as it began deliberations last week over the sentencing of Eric DeShann Floyd and Levon T Warner, accused of helping gunmen Howard Cain murder Philadelphia Police Sgt. Stephen Liczbinski in 2008. Conroy was asking the jury to impose death, using a variation of those same words — "Bang him!" — Floyd allegedly used to urge Cain to shoot Liczbinski, while Warner handed Cain the gun, the basis of their convictions on first-degree murder, despite not having been shooters themselves.

"There is only one sentence, and it's not grounded in vengeance," Conroy said. "Bang 'em, bang 'em." Emotions were hot. A mannequin dressed in Liczbinski's blood-stained uniform — used for a demonstration weeks earlier — was still present during the prosecutor's statement. Still. What a strange statement it was.

There was not, of course, only one sentence. Failure on the jurors' part to vote unanimously for death would result in life-without-parole sentences for the two defendants. And that's exactly what happened on Tuesday afternoon.

In doing so, the jurors — or at least, the reported two of the 12 who dissented — rejected a policy shown to be inconsistent, ineffectual and flawed. The death penalty costs the public far more to carry out than life sentences. It's mind-bendingly slow. Though 220 people sit on death row in this state, only three have been executed since 1978, and none since 1999. It's used disproportionately by race. A study of death penalty cases in Philly by University of Iowa professor David Baldus found that race alone affected the chance of a defendent being sentenced to die as much as an extra aggravating factor, such as "torture." And then there are the mistakes. Nationwide, 254 people have been exonerated in the last two decades by subsequent DNA evidence. Seventeen of those left death row — five of them freed by the work of one team of Northwestern University students.

Emotions were hot.

In this case, the jury agreed the men were guilty of murder. Yet they didn't agree it was the "only" appropriate sentence. Perhaps they were less comfortable than the D.A. with the presented evidence that the two men intended for Cain to kill Liczbinsky: Warner's handing Cain the gun and Loyd's shouting "bang him," details only the men themselves know.

Liczbinski's family, who called for death, will be disappointed. There is a personal rage, and nobody has the right to judge it.

Not so the D.A.'s office. Why was the death penalty pursued so doggedly in this case? Maybe it was vengeance. Or maybe there were other reasons, for example, that the capital case allowed prosecutors to pick a jury more likely to deliver at least a first-degree murder charge in a case where the defendants hadn't fired.

Maybe it made for a good show. According to one attorney knowledgeable in criminal law, the prosecutor's "Bang 'em, bang 'em" remarks alone potentially opened the case to new challenges and, "It's highly unlikely the prosecutor would have made that statement without knowing that it could present an issue on appeal."

Maybe, in other words, however problematic it is, the death penalty is still good politics. Nothing grabs a headline, after all, like "Bang 'em! Bang 'em!"

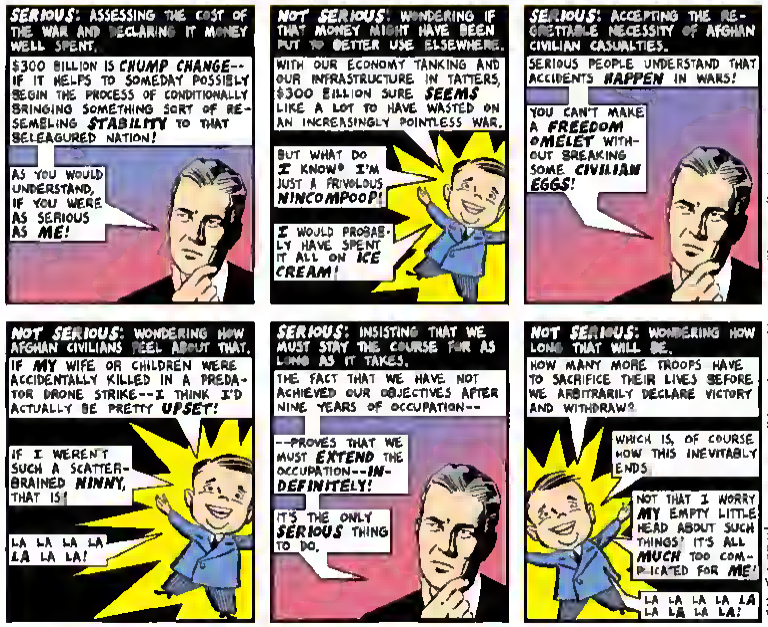
Isaiah Thompson always grabs headlines. Email him at isaiah.thompson@citypaper.net.

THIS MODERN WORLD

by TOM TOMORROW

TAKING AFGHANISTAN SERIOUSLY

ANOTHER IN AN OCCASIONAL SERIES OF CARTOONS ABOUT THINGS, AND TAKING THEM SERIOUSLY



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feedback

From our readers

SHOCK COMING

This seems shortsighted to me. [Cover Story, "Khyber! Last Show Ever!" Brian Howard, July 29] Yes, they aren't pulling the numbers they used to, but do you really want to compete with "hip food and drink" in Old City? Actual "hip Philadelphians" aren't spending much time doing that in Old City either, are they? They're going to places like Johnny Brenda's for that, too. The majority of the people drawn to that section of Old City are from out of town looking to spend some time being "urban" in Philadelphia, and they're willing to spend money in the Continental to do it. Philadelphians go to Old City for things like First Friday or Khyber shows, and we're the people who don't mind a dirty-looking bar if the Khyber thinks people who come in from out of town to spend money on food and drink are going to do it in the Khyber and pee in the Khyber's bathrooms. They have a shock coming. That is, of course, unless they spend money to do some serious renovation, which I can't see.

Jessica
VIA CITYPAPER.NET

VERY SAD

Sucks that guido nerd in tinfoil covered Affliction shirts ruined Old City. As someone who's literally been there at least five days a week for the past five years I'm very, very sad.

Kristy Evans
VIA CITYPAPER.NET

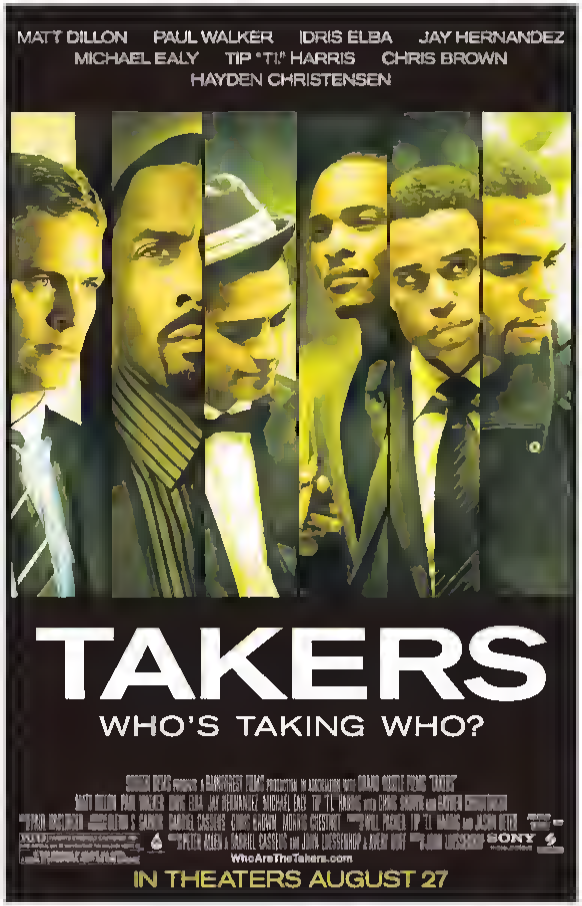
SOCIAL JUSTICE

Thank you for this article. [Cover Story, "Idealists for Hire," Isaiah Thompson, Aug. 12] I have talked to numerous canvassers to tease out GCI's role, practices and profits in the fundraising business. I am troubled by the lack of transparency. If nonprofits must report their fundraising costs, how can GCI hide that information from their beneficiary nonprofits? After giving this issue a great deal of thought, I have decided this system of exploitation is not advancing social change. A labor organizer who is on the front lines of the union struggle is considered part of the labor movement. Whereas canvassers who give so much physically and emotionally are shut out of the movements they serve. I know past unionization efforts of canvassers have failed, but these young people are workers and deserve fair treatment. That, in itself, is social justice.

Caroline Leopold
VIA CITYPAPER.NET

*Send all letters to **Feedback**: City Paper, 123 Chestnut St., 3rd Floor, Phila., PA 19106; fax us at 215-599-0634; or e-mail editorial@citypaper.net. Submissions may be edited for clarity and space and must include an address and daytime phone number.*

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IN THEATERS AUGUST 27





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IN THEATERS AUGUST 27

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GET WITH THE PROGRAM

Unemployment fraud costs Pa. taxpayers millions of dollars a year. But that's not the real problem. By Holly Otterbein

In the past three-and-a-half years, Pennsylvania's unemployment compensation fund has lost a total of $75.6 million to fraudulent claims. Mostly, these bogus claims come from people who've found work after being laid off, but continue to collect benefits, say authorities. But they also consist of Attorney General Tom Corbett's favorite — though much more rare — variety of fraud, in which a Pennsylvanian turns down a suitable job in favor of reaping unemployment benefits.

According to documents from the Pennsylvania Department of Labor & Industry (DLI) obtained by *City Paper*, money paid out to these fraudulent claims is rising. In 2007, just over $17 million was lost to unemployment fraud; in 2008, when the Great Recession gulped the nation whole, that number rose to almost $21.2 million; in 2009, it rose again, to just under $21.8 million. In the first half of 2010, bogus claims have cost the state $15.6 million. (In the first six months of 2009, fraudulent claims cost $9.7 million.) By requesting via mail that the claimant pay back the fraudulent benefits — and, if necessary, placing liens on property or pressing charges — DLI recoups about half of this money.

It's not that DLI isn't doing its job. Indeed, the price tag of the fraudulent claims amounts to less than 1 percent of the total cost of unemployment benefits. The problem isn't that Pennsylvanians are suddenly lazy; rather, it's a symptom of the recession.

Jef Henninger, a New Jersey-based attorney who represents defendants charged with unemployment fraud across the country, says he usually sees one of two cases. "The first is where the people know they're committing a crime, but they're in a desperate situation because of the economy, or they're used to a certain lifestyle and now it's hard to adjust to the new normal, so they keep collecting benefits after they get a job. The other is people who are downright confused by the whole process. The unemployment system is overburdened now and the same level of customer service isn't there, so they end up accidentally doing this." (DLI says mistakes aren't included in the aforementioned numbers.)

"The number of claims overall has increased during the recession, so of course a subset of those claims" — fraudulent ones — "is also increasing," says David Smith, a DLI spokesman. In 2009, for instance, the state paid out nearly $5 billion in unemployment claims; the portion of that lost to fraud is basically a rounding error. Still, considering that the unemployment funds in Pennsylvania and 30 other states are bankrupt, according to ProPublica, and that this state has had to borrow $3 billion from the federal government to keep its program solvent, the increasing fraud couldn't come at a worse time.

> "Business leaders would prefer to wait."

But fraud's not the real problem. These operations simply weren't prepared for a recession. Moreover, the state has not raised the amount that employers pay into the unemployment fund since the 1980s, though benefits have increased by 136 percent in that time. Fortunately, the state has quit procrastinating on the latter issue. This year Pennsylvania increased the average annual unemployment insurance tax on employers from $384 to $432 per worker. The state is also cutting unemployment benefits by 2.3 percent.

Meanwhile, the state legislature has declined to act on House Bill 2400, which would widen unemployment eligibility — thus allowing 30,000 more Pennsylvanians to collect benefits — in return for $273 million in federal stimulus dollars.

According to DLI Secretary Sandi Vito, the federal funds "will pay for the added costs to the [unemployment] fund for the next four years," as she testified before the state House June 17. "I would prefer to be here testifying about an overall strategy to restore the trust fund to solvency — [but] business association leaders have indicated that they prefer to wait for the next administration to continue those negotiations. So be it."

The next administration, of course, could belong to Corbett, the right-wing Republican who made headlines in July for his pronouncement that many of the 600,000 Pennsylvanians without jobs would prefer to collect unemployment checks in lieu of securing steady work.

HB 2400 has languished in the Labor Relations Committee since April. If it doesn't pass by August 2011, Pennsylvania's allotted stimulus dollars will go elsewhere.

(holly.otterbein@citypaper.net)

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PAY UP

Got a blog that makes no money? The city wants $300, thank you very much.

By Valerie Rubinsky

For the past three years, Marilyn Bess has operated MS Philly Organic (msphillyorganic.wordpress.com), a small, low-traffic blog that features occasional posts about green living, out of her Manayunk home. Between her blog and infrequent contributions to ehow.com, over the last few years she says she's made about $50. To Bess, her website is a hobby. To the city of Philadelphia, it's a potential moneymaker, and the city wants its cut.

In May, the city sent Bess a letter demanding that she pay $300, the price of a business privilege license.

"The real kick in the pants is that I don't even have a full-time job, so for the city to tell me to pony up $300 for a business privilege license, pay wage tax, business privilege tax, net profits tax on a handful of money is outrageous," Bess says.

It would be one thing if Bess' website were, well, an actual business, or if the amount of money the city wanted didn't outpace her earnings six-fold. Sure, the city has its rules, and yes, cash-strapped cities can't very well ignore potential sources of income. But at the same time, there must be some room for discretion and common sense.

When Bess pressed her case to officials with the city's now-closed tax amnesty program, she says, "I was told to hire an accountant."

She's not alone. After dutifully reporting even the smallest profits on their tax filings this year, a number — though no one knows exactly what that number is — of Philadelphia bloggers were dispatched letters informing them that they owe $300 for a privilege license, plus taxes on any profits they made.

Even if, as with Sean Barry, that profit is $11 over two years.

Barry's music-oriented blog, Circle of Fits (seanoandjefe.blogspot.com), is hosted on Blogspot; as of this writing, its home page has two ads on it, but because he gets only a fraction of the already low ad revenue — the rest goes to Blogspot — it's far from lucrative.

"Personally, I don't think Circle of Fits is a business," says Barry. "It might be someday if I start selling coffee mugs, key chains or locks of my hair to my fans. I don't think blogs should be taxed unless they are making an immense profit."

The city disagrees. Even though small-time bloggers aren't exactly raking in the dough, the city requires privilege licenses for any business engaged in any "activity for profit," says tax attorney Michael Mandale of Center City law firm Mandale Kaufmann. This applies "whether or not they earned a profit during the preceding year," he adds.

> "I don't want to pay more than we earn."

So even if your blog collects a handful of hits a day, as long as there's the potential for it to be lucrative — and, as Mandale points out, most hosting sites set aside space for bloggers to sell advertising — the city thinks you should cut it a check. According to Andrea Mannino of the Philadelphia Department of Revenue, in fact, simply choosing the option to make money from ads — regardless of how much or little money is actually generated — qualifies a blog as a business. The same rules apply to freelance writers. As former *City Paper* news editor Doron Taussig ones lamented (Slant, "Taxed Out," April 28, 2005), the city considers freelancers — which both Bess and Barry are, in addition to their blog work — "businesses," and requires them to pay for a license and pay taxes on their profits, on top of their state and federal taxes.

Mannino says the city doesn't keep track of how many bloggers and small-website owners are affected. But bloggers aren't the only ones upset with the city's tax structure. In June, City Council members Bill Green and Maria Quiñones-Sánchez unveiled a proposal to reform the city's business privilege tax in an effort to make Philly a more attractive place for small businesses. If their bill passes, bloggers will still have to get a privilege license if their sites are designed to make money, but they would no longer have to pay taxes on their first $100,000 in profit. (If bloggers don't want to fork over $300 for a lifetime license, Green suggests they take the city's $50-a-year plan.)

Their bill will be officially introduced in September. "There's a lot of support and interest in this idea," Green says.

Perhaps, but it doesn't change the fact that the city wants some people to pay more in taxes than they earn. "I definitely don't want to see people paying more in taxes and fees than what [we] earn," says Bess. "But I do think the city needs to establish a minimal amount of money that they won't tax, whether you're a bike messenger, microblogger or a freelance typist."

(editorial@citypaper.net)



[redacted]

"What you lacked in quantity you certainly made up for in difficulty to make you better. Philly was a great place to start because the crowds were tough. If they didn't like you they would let you know. It was a good place to thicken your skin."

STAY CLASSY, PHILADELPHIA

AN OPEN MIC WITH PAUL F. TOMPKINS, THE NICEST GUY IN COMEDY

BY PATRICK RAPA

LET'S SAY ON ONE SIDE OF THE COMEDY SPECTRUM

you've got Dane Cook. He's wearing a tight T-shirt, he's aggro, prowling the stage, yelling, "Somebody shit on the coats!" He's naming his albums *Retaliation* and *Isolated Incident*. Somewhere at the other end is a double-breasted suit as Paul F. Tompkins, originally from Mount Airy. He actually smiles during his act. He riffs on daylight saving, and all the times he's been fired. He has a whole bit on the merits of cake versus those of pie. His albums are called *Impersonal* and *Freak Wharf*, a *GoAsk Alice* reference. Who would have thought that the nicest, classiest man in standup would be a dude from Philadelphia?

Tompkins — who, after moving to L.A. in 1994, landed gigs on HBO's *Mr. Show* and VH1's *Best Week Ever* along with lots of other TV and movie appearances — doesn't exactly call his style a conscious effort to be classy. "I make a conscious effort to keep it clean," he says over coffee at Little Pete's. "I know when I'm working a bit out and I curse, it's a bit of a crutch." While the audience laughs at the F-word, you've bought yourself time for the next line. "But I gradually weed that out. Because I can't get out of my head that it's easy. For me they have to be laughing at my ideas."

The jovial, gap-toothed comic was in town for a sold-out performance at Plays & Players Theater. Unlike most comedy shows, unlike Tompkins' own performances just five years earlier, that evening wasn't a scattered array of jokes but a series of thematically linked stories. It followed his career, from working retail on South Street at Hats in the Belfry and an ill-fated little video shop called Beta Only, to his curious experiences in TV and movies. (P.T. Anderson has cast him twice. In *Magnolia* he was a voice. In *There Will Be Blood* he was a blur. That's progress.) And his *You Should Have Told Me*, a sometimes poignant one-hour special about his mom's struggle with cancer, aired on Comedy Central in June.

The *Impersonal* days of Paul F. Tompkins, it seems, are over. He's always tweeting and popping up on fellow comedians' podcasts, not to mention the brand new Pod F. Tompkast. Just up the turnpike in Jersey City, you can frequently hear him shooting the breeze with Tom Scharpling of "The Best Show on WMFU." The two, whose riffing on Insane Clown Posse last year launched a thousand imitators, are currently in the early stages of developing a sitcom for Comedy Central. And the Tompkins 300 scheme has his fans organizing on Facebook to get him to play their hometowns. It's led to gigs in Baton Rouge, Oklahoma City and some other unknown comedy hot spots. It's also what brought him back to his hometown, where he ordered scrapple every single morning for breakfast.

CP What was Philly like during the standup comedy boom of the late '80s/early '90s?

PFT There was definitely a scene. There was a crowd of guys that I ran with that was sort of my graduating class — we all kind of started at the same time, and we would encourage each other. That's really crucial when you're starting out. You need other people saying, [laughs] you *should* be doing this. You're on the right track. Because otherwise it would be very easy for you to stop doing it.

CP It was rough?

PFT Even though there wasn't as much stage time as, say, New York, there were a lot of one-nighters where you could go and earn, you know, 25 bucks, and perform in front of really tough crowds. What you lacked in quantity, you certainly made up for in difficulty, to make you better. Philly was a great place to start *because* the crowds were tough. If they didn't like you they would let you know. It was a good place to thicken your skin.

CP Heckling?

PFT Yeah, heckling, and people just like talking. It's — it's got its brutal side.

CP I guess Philly can be brutal in all things.

PFT Exactly.

CP You started out as a comedy duo with Rick Roman.

PFT We went up July 11, 1986, at the Comedy Works, that was my first time on stage. That night is a total blur. I remember everything surrounding being on stage but I don't remember *being* on stage. That was such an intense experience. The great thing about being part of a team is that when it's going badly you have somebody else there who's having the same experience. It's easier to kind of shrug it off like, it was them, right? By yourself, as crushing as bombing can be — when it goes well it is all yours and there is nothing like that.

Rick passed away [in 1992]. He had gone to Chicago to get into improv. ... He was driving a cab and it was a bad stretch of road where a lot of accidents had happened and he ended up going off the road and drowning in the river there. After that, they fixed the thing. But nobody had died so they never did anything about it [before]. That's how the story goes.

CP With the PFT 300 thing, you're playing theaters now and ditching the comedy clubs.

PFT The comedy club is in the bar/restaurant business. And I'm in the comedy business. We're not on the same page, what we're doing. That's the conflict. I just want everything to be about the show. I would like to expand my audience for sure, but I think the way to do that in this day and age is through social media and podcasts, things like that. People come up to me at shows saying, I first heard you on Never Not Funny or Comedy Death Ray or something like that. That's great.

CP Some comedy podcasts have recently start tackling issues, like joke-stealing and expensive standup boot camps. Will the Pod F. Tompkast go that route?

PFT No, but I won't rule it out for my career in general. Because I feel like I've had this evolution that I did not anticipate. Getting into more personal topics and talking about myself and my feelings. And where I'm at now, there's a big leap from my first CD to [*You Should Have Told Me*]. I started off nothing about me at all, it's all just jokes, very high concept, and then just a couple years later I'm talking about my mother's death. That was not an intentional thing.

CP And the show you've doing now focuses on your career from Hats in the Belfry to Hollywood.

PFT I was afraid of venturing into like Kathy Griffin territory, where I'm just gonna talk about famous people. Which is fine for Kathy, but that's not me. I didn't want to alienate anybody who was not in the same business that I was in, and it just seemed like, who cares about your showbiz stories? I realized that my way into it was my feelings about all this stuff.

CP Most standup shows don't have themes. Have you thought about calling it a one-man show?

PFT I think I'd have to have a hat rack on stage.

>>> continued on page 18

[redacted]

Stay Classy, Philadelphia

<<< continued from page 17

CP *Best Week Ever* You were a contributor
PFT An analyst, yes.

CP And then they move you out to New York to host
PFT I loved it I absolutely loved it It's unfortunate that there was an air of stress and worry the whole time because we weren't getting new people. We couldn't compete with the reality programming [VH1 was] doing at the time, and which they're still doing, which was so cheap It was a really base model. It's like, here's a really prurient escape where Here's these scummy people, they're drunk and they're dumb And they're saying dumb things and we're laughing at them and they're gonna try to have sex with each other, and you get to see it! It appealed to everybody's worst instincts. And then there's us, this really silly show, like, did you see what happened on *Cake Boss*?

CP *BWE* was not without its social commentary
PFT There was always a push to have more clips from our shows, from VH1 shows, and I said, OK, but I always want to make a comment about here's what you're watching What does it say about you? What does it say about society? Here's a funny joke that has a little bit of weight to it

CP Which made your show antithetical to VH1
PFT Right You shouldn't be watching this, America! This cheapens us as a society!

CP When did you feel like you'd kinda made it?
PFT It was when I got hired to do *Mr Show* That was in '96 And I had just been fired from Tower Video in West Hollywood for theft That was a really low ebb, when I got fired for stealing videos and then I think it was like a month later I got a job on *Mr Show* There was definitely a feeling of redeeming myself.

Over the years I've done a decent job of not taking it for granted. I'm more grateful than I ever have been. I think it's also that I shed a lot of fear It's better to run toward the things that you're afraid of.

CP So much in show biz is about getting greenlit, right?
PFT The technology exists today to do your own thing *It's Always Sunny in Philadelphia* is a great example. They made their own TV show and then they went to networks and said, look, here's a TV show It's all ready to go You don't have to imagine it This is what it would be like. More and more, networks are expecting that They wanna see a little five-minute trailer or a 15-minute presentation of the thing Because it's possible to do that, it's like we expect you to do it As lazy as that seems sometimes — really? You're not gonna? What do you do exactly then? — It forces you to work harder It's not a bad model

CP Would you do a sitcom if one came up?
PFT Absolutely I love to work. There's a period that you go through as an artist where you worry a lot about what other people think. Now I just worry about what I think. Could I play this guy for five years? If the answer is yes, I will audition for that show

For me the choice really is more about quality of life than, are people gonna think I'm not cool anymore? I would like to have a nice life with my wife that enables us to not have to worry about eating every month and maybe we can buy a house and maybe we can have a vacation every year

I will not just blindly say yes to everything Because I have the luxury of not having kids If you have kids, all bets are off and you do what you have to do I have friends who have families, and they are like cool actors who have a lot of street cred, and they've done crappy sitcoms that they probably wouldn't have done before. But they don't think twice about it because they have children. And that's kind of what being a parent is all about I totally admire that

(pat@citypaper.net)

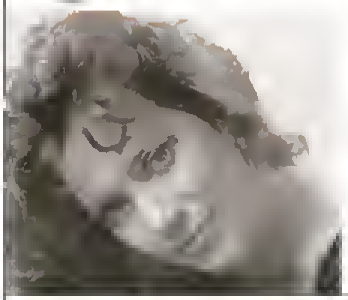
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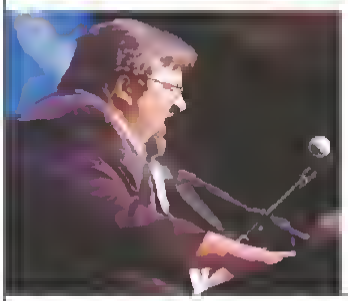
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CLAIM TO UNFAME



ANDY WARHOL: POLAROIDS AND B&W PRINTS
Through Sept. 12. $15. Samuel M. V. Hamilton Building, PAFA. 128 N. Broad St., 215-972-7600, pafa.org

➤ **SOMEWHERE BETWEEN THE** paparazzi and party photographers sat Andy Warhol.

In a selection of his black-and-white prints on display at the Pennsylvania Academy of the Fine Arts (PAFA), we find the modernist Impresario documenting fellow movers and shakers on the New York City scene in the late '70s and early '80s. The snaps are lively, capricious and intimate, we see big names like Keith Haring and Neil Sedaka, caught in candid moments at galleries and clubs.

That intimacy proved to be a point of frustration for the gossip-rag photographers of the era. As the exhibit notes point out, Warhol was an insider, a known artist, a celebrity himself. He didn't have to wait at the door outside the nightclub, and he didn't make subjects flinch or duck when he pointed his camera at them. Being photographed by Andy, in these circles, was an honor.

By the same token, Warhol exploited this trust. Many of the images on the wall at PAFA are uncouth and unflattering. We see his studio assistant, Jay Shriver, mouth agape in the middle of eating a slice of pizza. We see *20/20* anchor Hugh Downs, shnockered at a party, his arm around an anonymous woman. Warhol's mission statement was that he sought out photos of "a famous person doing something unfamous," that a good photo meant "being in the right place at the wrong time." Clearly, Warhol wasn't very different from the paparazzi.

That's without even mentioning that many of these, technically speaking, are not good photos. Downs is out of focus. Haring is framed awkwardly and underexposed. Shots of Liza Minnelli speaking at a formal dinner were seemingly taken with the 1970s equivalent of cheap disposable cameras left at each place setting. Warhol shot with a 35 mm

>>> continued on page 24



I'LL DRINK TO THAT. Amelia Curran's *Hunter, Hunter* won a Juno in the Roots and Traditional category.

{ folk/roots }

FLIGHT OF THE BARFLY

Canadian roots chanteuse Amelie Curran toasts her fellow mistresses at Folk Fest.

By Mary Armstrong

"I started writing plays in high school and I thought I'd stay with that," says Amelia Curran. "The writing trumps everything for me." That won't shock music fans already familiar with the smoky-voiced singer-songwriter, who plays the Canadian stage at the 49th Annual Philadelphia Folk Fest on Sunday.

This year, Curran's seriousness about writing earned a Juno award for her CD *Hunter, Hunter* (Six Shooter), which took the title in the Roots and Traditional category — as high a distinction as there is for a folk recording in the Great White North.

Lines like "You and I are carpenters, we build the bridge that we deserve. We hammer out the meaning, from the words," make you wonder. Curran sounds like a good Irish name. Did she go to parochial school?

"Yes, I did go to a pretty archetypal Catholic school. Newfoundland switched right after I left to a non-denominational system. It was hard. As an Irish Catholic girl, I struggled with guilt," says Curran, on the phone from St. John's. The antidote? "I drank!" she half-snickers. She did name her 2002 album *Lullabies For Barflies*.

Music wasn't always her aim. "I started busking out of necessity in St. John's, then hosting an open mic for a bit of money every week. I just sort of rolled with it. Sometimes I shake my head and wonder how it happened. I was an indie artist for 10 years, I sacrificed quality of life — I always say musicians are cursed by desire. It's a living but a small living." Still, she didn't pick Toronto when she decided to move to a bigger city to give her career a boost. "I live in Halifax where the winters are mild but measy."

"The Mistress" is one of Curran's most popular songs. Just Curran and her guitar sounding almost church-like, chanting on the dark side of a grand mood swing. "Hello, it's me the mistress. Is there anybody home? Cause the last place I should be, is sitting here alone. All I ask for is forgiveness, if you've got some give it here. You don't act much like you need it. You don't look much like you care." Things are to the nearly bleeding end, then hint that the pendulum is about to change directions again.

> Musicians are cursed by desire.

"Is it better to be free? Am I better off without you? Am I happier alone? Hello, it's me the mistress, would you please pick up the phone?"

Clearly it is not speculation. When invited to politely decline further discussion, Curran sounds bemused. "Too not shy! I tend to say that everything in that song is true except the title. It's a rant, it's a defending one's self-worth after having been terribly misunderstood." That seems like enough of an explanation, but there's more: "At times I've been an awful person, but I've always been myself." Let it be an inspiration. "We've all been awful at times. Do not beat yourself up. Move on and be less awful."

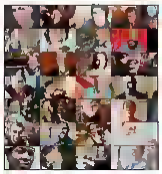
(m_armstrong@citypaper.net)

For more Folk Fest coverage, see p. 22

[yearning to be a dapper gentleman]

kaleidoscope]

➤ personal philosophy



My seventh-grade school portrait begs to differ, but according to Philly photog JJ Tiziou, **Everyone Is Photogenic**. An off-shoot to his personal website, everyone-isphotogenic.com is basically an essay on confidence written for the subjects of Tiziou's million-plus images: "Sometimes we have to remind ourselves," he says, "that the idea of some people' as 'photogenic' is a harmful construct. So remember this: Right now, with that little hint of a smile on your face, I think you're the cutest." Shucks. —Carolyn Huckabay

➤ multitasker

It seems like Jonathan Ames writes for the screen—the adaptation of his novel *The Extra Man* (see Shaun Brady's review below) comes out this weekend, the second season of his HBO series *Bored to Death* premières Sept. 26. For those unfamiliar, Ames is emotionally vulnerable, but his fascination with sexuality makes him less grating than the classic New York neurotic. Start with his '09 tome ***The Double Life Is Twice as Good*** (Scribner), a mix of essays, journalism and short fiction, as a means of boning up. —Molly Eichel

➤ true crime/high hopes



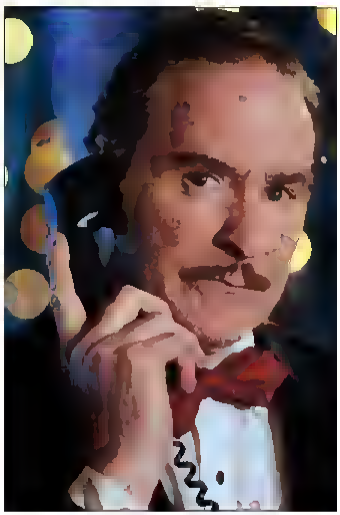
While ***Cropsey***—Barbara Brancaccio and Joshua Zeman's eerie true-crime doc about a Staten Island bogeyman—is worth the ticket price, the locale seals the deal. This first-run indie is showing at the Prince Theater, which may mean one of the city's prime screening spots is on its way to revitalization. Brancaccio and Zeman will give a talk after Friday's screening (Aug. 20, princemusictheater.org)—just in case you need more convincing that Staten Island should be avoided. —Molly Eichel

➤ pre-emo indie rock



Singer/guitarist **Dean Wareham** shouldn't be singularly blamed for the fact that folk music's become a selfish, sadly confessional art form. But if you listen to the way the shimmering, forlorn **Galaxie 500**—his Boston-based ensemble with Damon & Naomi, circa 1987-91—wrapped itself around his funereal tenor and wistful lyrics, it damn well feels as if he made indie rock cry. So take the bait, Galaxie 500 (playing Aug. 20 at the Troc, thetroc.com), and let the sobbing begin. —A.D. Amorosi

flickpick [movie review]



WAITING FOR THE MAN: Kevin Kline steals *The Extra Man* as the grandiose Henry

MAGNOLIA PICTURES

THE EXTRA MAN

[C+] **LOUIS IVES (PAUL DANO)** is a man both out of sorts and out of time, tempted by transvestism while yearning to be a dapper gentleman in a romanticized time that exists only in fiction—tellingly, he imagines himself not only as Nick Carraway, the mannered narrator of *The Great Gatsby*, but as the beautiful Daisy, as well. No matter how dingy or dire his circumstances, he keeps up an inner narration (in the lugubrious, British-accented voice of Graeme Malcolm) that transforms his life into literature. It seems destiny, then, that upon reaching New York, Louis finds himself rooming with Henry Harrison, a vainglorious, self-styled aristocrat with all the trappings and none of the means. He paints his ankles black in lieu of socks and as a deterrent to fleas, he sneaks into the opera at intermission; he makes sudden, irrevocable pronouncements with a grandiose flourish. He is inevitably played by Kevin Kline, who seizes bold of the chance to amplify his talents for the stentorian and the sociopathic in Henry, Groucho Marx as written by Shakespeare and played in a rundown burlesque house. In Henry, Louis finds both mentor and master. He also gets inducted into a clan of eccentrics through Henry's role as an "extra man," a not-quite-gigolo who acts as an escort for wealthy widows. Directors Shari Springer Berman and Robert Pulcini, who captured the cantankerous heart of Harvey Pekar in *American Splendor*, stumble in milking Jonathan Ames' novel for every ounce of quirk, especially in John C. Reilly's falsetto-voiced, Hegrid-haired neighbor who's all weirdness and no weight. The film thus belongs wholly to Kline, who swells hilariously to fill Henry's enormous pretensions, hinting at a squandered past while maintaining his mystery. But he swallows Dano whole. Louis is nearly identical to Dano's recent role opposite Brian Cox in *The Good Heart*, in both cases, he disappears into a blank guilelessness, especially in the shadow of his overpowering co-stars. —*Shaun Brady*

> The film belongs to Kline.

hangthedj
J. Edward Keyes on shuffle

THE QUICKNESS

➤ **IN *MARCBERG*, THE '90s** never ended. There are still bad deals going down under pale Brooklyn streetlights and bodies washing up in the Hudson. An old VHS recording of *Scarface* flickers on a thousand apartment TV sets. And hip-hop is still made from sanded-down soul loops threaded over woofer-beating bass, topped with a heavy-lidded vocal delivery that indicates more hours spent with rolling paper than writing paper.

That a record so fully realized and bearing such a distinct voice could come seemingly out of nowhere is surprising—these days, most "overnight" success stories are the result of connected friends, persistent parents or a secret history wood-shedding in Christian rock. But Roc Marciano's résumé is minoral best, one verse on Busta Rhymes' *Anarchy*, a string of unnoticed guest verses on indie hip-hop records—not much else. And while *Marcberg* probably won't rescue him from relative anonymity—it was released on the small New York indie FatBeats in May and is only now starting to generate a small level of buzz—it is still an alarming debut: focused, razor-sharp and singular, a contender for one of the year's best.

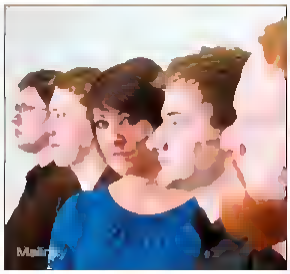
It works mostly because Marciano clings so fiercely to his vision—he produced the entire album himself and, save for a few split-second guest shots, his voice dominates. "Whole va Whateva" is built on nothing more than a bloated bassline and tiny trickles of guitar—plenty of space for Marciano to huff out a dizzying crime narrative overtop. "Raw Deal" is even better, a scorched funk guitar lick looping over and over. Marciano packing a gun in his London Fog and checking over his shoulder for those who would dethrone him. And where other attempts to capture the sound of mid-'90s hip-hop come off forced and embarrassing, *Marcberg* succeeds to such an incredible degree it's hard to believe it was recorded anytime in the last 10 years. It's tough and addicting, a record for nostalgics and newcomers alike.

(j_keyes@citypaper.net)



Roc Marciano
Marcberg
(FATBEATS)

FOLK FEST BETS



➤ **TAJ MAHAL MAY** well be the coolest man alive, with that gravelly voice and smooth delivery. The multi-instrumentalist left the New York scene decades back to explore the breadth of roots in California with Ry Cooder and co. He is still expanding his grasp of world grit, reintroducing the blues to its African ancestors and singing in Spanglish when working with young Chicano acts (Saturday).

Scottish band **Malinky** will keep the Celtic music fans satisfied. Their sound is traditional and they favor the old songs (Saturday/Sunday).

Some local faves: 1) **Tin Bird Choir** returns with more of their original songs, many springing from rural Chester County, where they create what they term "barn rock" (Saturday). 2) The king of the soprano sax in these parts, **Ken Ulansey** is often seen helping out other artists at the festival, sitting in impromptu. This year he's **Whirled Music Ensemble** will focus his premeditated sound (Saturday/Sunday). 3) If you don't have a good time at a **Spinning Leaves** show, you are immune to fun (Friday/Saturday).

You know Wilco frontman **Jeff Tweedy** (Saturday).

Working people need a man to speak for them, and right now that man is **Joe Pug**, returning after a warmly received festival debut last year. He is a forceful performer, insistent in his delivery; you *will* hear his words (Sunday).

If you are onsite by Friday afternoon, give **Annie & the Beekeepers** a chance. At last year's Americana Conference, their spare arrangements and Annie Lynch's tender voice kept a bar full of music-biz cynics paying attention. Could've been the liberal use of cello against acoustic steel guitar. Lynch is an alum of the Boston music scene, where all things are possible for young acoustic composers (Friday).

This year the festival has a small Canadian focus area, where you'll find Amelia Curran (see p. 20). On the same stage are **Nudie & the Turks**, longtime FolkAlliance favorites among those who favor country with a twang over pop smoothness. These guys have the clever word hooks that made Nashville famous (Sunday).

The festival closes with one of the most popular singer/songwriters working today, **Richard Thompson**, loved as much for his dynamic presence as his refined storytelling (Sunday).

—Mary Armstrong

◆ Philadelphia Folk Festival, Thu.–Sun., Aug. 20–22, Old Pool Farm, 1323 Salford Station Road, Schwenksville, 800-556-FOLK, folkfest.org.

A HIGHER LOVE

The Spinning Leaves march on the Folk Festival

By John Vettese

Four years ago, freshly relocated to an apartment above the Italian Market, Barbara Gettes befriended a neighborhood woman named Tracey.

She was homeless, and spent her days walking up and down Ninth Street, humming along to the crackling sounds of her transistor radio.

"It was the one thing that made her happy. Well, that or a 40," Gettes remembers. "But it was stolen."

This was Thanksgiving weekend 2006; Gettes had just begun making music with Michael Baker. While Gettes' family dined downstairs in her parents' Plymouth Meeting home, she shut herself in an upstairs room with her acoustic guitar, a Nashville chord progression and a story to tell.

All she needed was her radio, but where is it now, oh where did it go?

"It was stolen, so I wrote this song for her to have."

Gettes and Baker look at the music they make as The Spinning Leaves the same way. They mean for their music to build community, to make a positive impact on those they share it with.

This is the unifying aspiration of The Spinning Leaves, who play the Folk Fest this week, though the group's songs are the work of two very distinct personalities.

Before he came to Philadelphia, Baker lived in Henderson, Ky. His parents hail from South Carolina, and he grew up surrounded by bluegrass and Appalachian folk music.

"I grew up 30 minutes from where Bill Monroe grew up," he says.

But the influence lay dormant. When he studied history at Central Kentucky's Transylvania University, he played in a band that did "mood music" and "soundscapes." He lived in Europe for a year before resettling in Philadelphia where, inspired by the active roots scene, he gave folk a go. Baker reasons that he needed to get away from home before it could inform his work.

"The music I play now, I could not have played while I lived in Kentucky," Baker figures. "I hadn't owned it yet, I hadn't come into it."

Gettes also arrived circuitously. The Lafayette Hill native's background is in education and nonprofits, including a stint volunteering for Project Avary (funded by the Grateful Dead's Rex Foundation), which aids the children of incarcerated parents. For Gettes, music was a form of outreach. It was also a personal hurdle.

"I was never scared to teach a child to read," she says. "But I was petrified to get behind the microphone."

The two met at Gettes' 29th birthday party in 2006. Baker describes how Gettes was flabbergasted, that day she'd told a friend she wanted to meet somebody from Kentucky. "A lot of things with our band have been cosmically aligned like that," says Baker.

They got together the following day to play songs at Gettes' apartment. "Oh, Sister," from Bob Dylan's *Desire*, was their first duet. When they next met, they took Baker's backpacker guitar to the Wissahickon Creek and wrote a song called "A Walk in the Woods." The music flowed effortlessly, and culminated in the album *Love*, released earlier this year on Ropeadope Records.

It's easy to mistake *Love*, with its warm harmonies and lush arrangements, for a simple romantic treatise. It certainly has moments of longing ("Fire") and desire ("Lonely Firefly"). But it's more than just two googly-eyed folkie kids.

See the jazzy bop of "Try, Try, Try, Try, Try, Try", the characters in its verses are destitute and frustrated, a man on a shooting spree, a woman starving in an alleyway. The chorus is a call to overcome ("let's get together and try"). Or Gettes' "Transistor Radio," for Tracey.

"Love is a complete amorgusbord," says Baker. "It drives people to do good stuff and bad stuff, but it drives people."

The gorgeous "Blowin' in the Wind"-esque centerpiece, "Bridges for Free," locks in on this. Amid echoing slide guitar and lyrical talk of "recovery and destruction," it drops this couplet.

Love landed somewhere in Philadelphia
And sat with a movement — a movement for change.

Gettes says the album's thesis wasn't planned. It grew from the powerful connection she and Baker share. "From the beginning, it felt like we were a vehicle to convey this love."

"There are so many ways to be disconnected from everything around you in the 21st century," Baker says, his cell phone cracking on a long tour drive to Cleveland. "Music can bring people out of that."

For example, The Spinning Leaves perform with as few as two members and as many as 20, but they recorded *Love* with over 50 musicians from the Philadelphia folk scene.

> "We can do bigger things together."

And last summer, the Leaves founded the Philadelphia Folk Parade, a rotating-venue showcase of the city's musicians. This spring, 11 Parade regulars packed a van and a car and, minstrel-style, took the variety show on the road.

Gettes says this affects more than just musicians, pointing out showcases — like the Kennett Square Farmers Market, or the Sept. 12 Bike Philly after party at Johnny Brenda's — which reach broader, more disparate crowds.

The Spinning Leaves view their Folk Parade as a model to be replicated elsewhere. In an era where music is becoming less viable as an industry, Baker talks of artists making a veritable co-op where the power of many can defray costs of things small (posters, guitar strings) and large (tour vans, studio time).

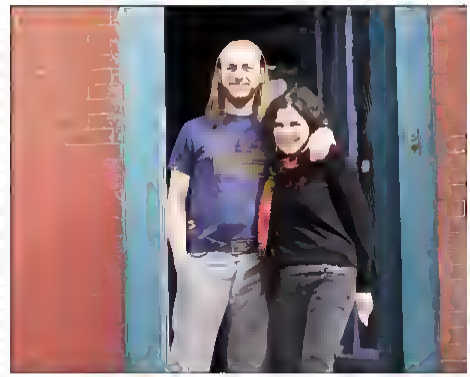
"It comes down to mutual empowerment," says Baker. "We can all do bigger things together."

To wit: At Folk Fest, Baker says, their band will be 12 members strong, making a joyful spectacle.

"We're nothing short of trying to create a revolution."

(john.vettese@citypaper.net)

◆ Spinning Leaves will play Fri., Aug. 20, 4 p.m., and Sat., Aug. 21, noon. Refer to left for additional Folk Fest information.



IN THE STARS: "A lot of things with our band have been cosmically aligned," says Michael Baker, above with Barbara Gettes.

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Claim to Unfame

<<< continued from page 20

Warhol let his creative status define him.

automatic and it shows. Many images feel rushed and awkward, constrained and snapshot-y.

Photos of Christopher Makos prove somewhat more interesting, at least on a geometric level. We see the pop artist and photographer in running sweats and a scarf in Central Park prior to (or just following) a workout. As he stretches, his body forms unusual shapes and angles that fill the frame nicely.

Better are images capturing the rough-hewn dirt and grit of the club scene. New York DJ Johnny Dynell rushes the lens screaming with his middle finger extended and with an arm around Alba Clemente, wife of painter Francesco Clemente. Elsewhere, Clash bassist Paul Simonon sits in an apparent opiate haze, with another anonymous woman, against the dark wall of a smoky club.

These images make palpable the attitude, the pulse, the riotous drive of big-city nightlife, with Warhol at the center as the O.G. party photographer. But even at their most successful, they are hardly portraits. More like fodder for scrapbook pages.

As a contrast, PAFA juxtaposes the black-and-whites with a collection of Warhol's Polaroid photos from the 1980s, photos that are more technically exacting, but less visually exciting. A collection of studies for larger screenprints, these are images in their working stage.

Some have depth and appeal. We see Dorothy Hamill at age 30, holding up a pair of skates with a pouty expression that seems to wonder if athletics will forever define her. Actor Sean McKeon poses as Dracula for Warhol's Myths portfolio, haunting and yet comical.

But mostly, the Polaroids are humdrum head shots of lesser-known names — art dealers in profile and the young daughters of billionaire benefactors. It's important to remember these images are not the end product in themselves. The only finished print we see is Warhol's large-scale silver self-portrait as we enter the exhibit, a majestic piece that alone justifies the cost of admission.

But this begs the question — is the exhibit worthy of exhibit? When he died in 1987, Warhol left behind some 60,000 snapshots and Polaroids, from which this collection draws. But does that mean he left behind 60,000 pieces for framing and display? Working versions might not be what a deceased artist would want representing his art, it almost feels more anthropological than aesthetic.

Then again, this is Warhol we're talking about. He was notably fame-obsessed, and fame is clearly a theme linking these disparate photos — from works depicting celebrities, to works gaining notoriety because of the celebrity of their creator.

He was also someone who let his creative status define him. Every waking moment, an artist creates art; his very existence is an act of art. And in that regard, Warhol would have been OK with his scrapbooking snapshots, framed and matted, hanging on a gallery wall.

(j_vettese@citypaper.net)

disc world

Play it again, Sam

SUMMERTIME BLUS

AH, THE DOG days of summer, when temps are hot and movies are not. You could just wait for fall, or you can catch up at home. The flow of catalog releases from the major studios may never return to its pre-crash highs, but the trickle has at least increased to a modest rill, and independents have stepped in to pick up some of the slack.

As ever, it would be easy to devote this entire column to the Criterion Collection's recent output. Among its recent treasures are upgrades (on both DVD and Blu-ray) for Powell and Pressburger masterworks *Black Narcissus* and *The Red Shoes*, as well as a new Blu-ray for Luchino Visconti's *The Leopard*, with its sinuously graceful lead performance by Burt Lancaster. New to the collection are Abbas Kiarostami's *Close-Up* (here's hoping Criterion continues to work backward through Kiarostami's underserved early years) and a four-disc boxed set of Akira Kurosawa's first films, which, ounus *Madadayo*, mops up the titles formerly exclusive to the massive 25 Films compendium. But let's focus for a moment on a title from earlier this year: Leo McCarey's heartrending ***Make Way for Tomorrow***.

Originally (if barely) released in 1937, McCarey's tender tearjerker took more than seven decades to find its way to home video, extending for nearly three-quarters of a century the disdain with which the movie was greeted by Universal executives. What they expected, no doubt, was a crackerjack comedy of the kind McCarey was known for, a movie like those he'd directed for Laurel and Hardy and the Marx brothers. What they got was a comic-tinged drama about the indignities of old age, one that, as Orson Welles put it, "could make a stone cry." Victor Moore and Beulah Bondi play the septuagenarian parents of five whose hard fortunes have left them without a roof over their heads. Their adult children reluctantly take them in, but insist on splitting up the couple, separating them in what their creaking movements suggest will be their final months. Moore is crotchety, hectoring a young doctor who comes to check out his cold, and Bondi is oblivious to the upset she causes in son Thomas Mitchell's house, kibitzing as his wife teaches bridge to bring in a few extra dollars. But the ungrateful offspring inevitably come off the worse, representing a world — and, more to the point, a country — eager to obliterate any trace of its past. There's something profoundly un-American, in the mythic sense, about Bondi's philosophy that "everyone is entitled to just so much happiness," a sentiment audiences still reeling from the Depression may have identified with but surely didn't want to hear. Her insistence that she and her husband will soon be reunited in spirit, if not in the flesh, is almost a death wish, a theme McCarey carries through by staging their ascent into a hotel ballroom as if it's a gateway to the hereafter. No matter how fond one is of McCarey's *The Awful Truth*, for which he won a directing Oscar the same year, it's hard to argue with his contention that the Academy gave him the right award for the wrong film.

Robert Altman's ***Brewster McCloud*** has only been MIA for as long as McCarey's fugitive masterwork, but Warner Archives' long-awaited DVD is still a welcome sight. Ever prone to champion the misfit, Altman often cited it as his favorite film, and in some ways it's the first real Altman movie, the missing link between the relatively tidy comedy of *M*A*S*H* and the opiate sprawl of *McCabe & Mrs. Miller*. Held together, just barely, by Rene Auberjonois' ornithological narration, the movie drifts birdlike through a mildly dystopian Houston, ostensibly following owlish visionary Bud Cort's quest to aviate through the Astrodome. Its venal protagonists constantly spattered with bird shit (prefiguring the omnipresent dog poop of *Ready to Wear*), the movie is deliberately crude at times, a self-willed work of art brut from an industry veteran who was working his way out.



McCLOUD 9: Shelley Duvall and Bud Cort in Robert Altman's *Brewster McCloud*, now available on DVD.

COURTESY OF WARNER ARCHIVES

Equally singular is Albert Lewin's ***Pandora and the Flying Dutchman***, a modern myth whose restored Technicolor glows from Kino's new Blu-ray. With Ava Gardner and James Mason as the titular figures, the movie fuses present and past as ably as anyone this side of Michael Powell. Working from the opposite direction, Ilisa Barnbash and Lucien Castaing-Taylor's hypnotic documentary ***Sweetgrass*** follows Montanan sheep herders into the mountains, accompanied only by a chorus of bleats and the sound of the wind. (If you don't have surround sound at home, you might want to watch it with a friend who does.) Zeitgeist's ***Le combat dans l'île*** resurrects Alain Cavalier's largely forgotten New Wave castoff, with Jean-Louis Trintignant and Romy Schneider in an abstract neo-noir that is brutal and poetic in equal measure.

> "Everyone is entitled to just so much happiness."

Last but not least, Disney's new Blu-ray/DVD combo of ***James and the Giant Peach*** exhumes Henry Selick's least-known film, an ungainly but often inspired hybrid of stylized live action and stop-motion animation. The added sentimental overtones don't always go down smoothly, especially when accompanied by Randy Newman's unimaginative songs, but Selick nails Roald Dahl's brand of morbid fantasy, an element too often missing from sanitized children's culture.

—Sam Adams

(s_adams@citypapernet)

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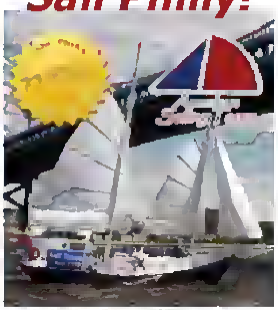


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➤ theater



+ A MIDSUMMER NIGHT'S DREAM

If the prospect of another production of Shakespeare's *A Midsummer Night's Dream* seems less than thrilling, consider Mauckingbird Theatre Co.'s unique "queer aesthetic" take on the magical romantic comedy. "Two of the lovers' genders are switched," explains director Peter Reynolds, collaborating with Temple University director Lynne Innerst and a mix of professional and student actors. "Helena is played by a male and Lysander by a female. This results" — after some hilarious love potion snafus by mischievous fairy Puck — "in final pairings of a guy couple and a lesbian couple." As with other Mauckingbird classics interpretations — the spectacular all-male *Misanthrope*, the intriguing lesbian affair Ibsen never intended in *Hedda Gabler* — "it's thrilling to witness the gender-bending allow the text to come to life in new and intriguing ways."

—Mark Cofta

Aug. 20-Sept. 12, $20, Randall Theater/Temple University, 2020 N. 13th St., 215-923-8909, mauckingbird-theatreco.org.

➤ rock/pop

+ BELLS BELLS BELLS/ ACRES OF DIAMONDS

This Friday at JB's is all about living in the moment. Yesterday be gone, tomorrow be damned. For stormy, spooky rockers Bells Bells Bells, it's the last hometown show of the summer. Let 'em rest on the lovely laurels of January's *A Ghost Could Love Here*. Reverbing guitars and Amandah Romick's operatic vocals make every second tense, desperate and darkly beautiful. Meanwhile, dreamy pop architects Acres of Diamonds should be in a sweet and sour mood. On one hand, they're dropping their first 7-inch and it's a moody, pretty slice of rock 'n' roll. On the other, this is their last gig with drummer Kathryn Doherty-Chapman before she moves back to Portland. Cass you didn't know, she's been a fixture in so many righteous things in this city: Kensington Kinetic Sculpture Derby, Lady Fest, Girls Rock Philly, Neighborhood Bike Works. Kat's one of the all-time greats.

—Patrick Rapa

Fri., Aug. 20, 9 p.m. $10, with Le Power Plane and Giant Mind, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849, johnnybrendas.com.

➤ rock/pop

+ CONVERSATIONS WITH ENEMIES



CwE is a shaggy Dr. Dog-like West-Philly-to-Fishtown quintet that makes easy, breezy summerpop with a rough-and-tumble feel. There's lots of screaching girl/boy harmonies and squelchy rhythms and blaring trumpets. On occasion you can hear waves under the old-school surf pop. And the live shows are shambolic. On their debut concept album *Nowhere OK*, they sing raw-knuckled tales of zombie love, vampires and devils' doings like nobody has since the first Roky Erickson and the Aliens album. Add in some rich, full-moon gypsy folk interludes and you can almost see the wolf bane blooming over F-town.

—A.D. Amorosi

Sat. Aug. 21, 9 p.m., $10, with Jay Purdy, Toy Soldiers and Cheers Elephant, Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849, johnnybrendas.com.

+ ONE TRACK MIND

➤ TREY SONGZ
"Neighbors Know My Name"



The first time I heard Trey Songz's syrupy falsetto croon, "Take this pillow right here, grab this/And I know you're so excited, if you bite it, they won't hear," about a third of the way through "Neighbors Know My Name," I blushed and turned off the radio. Then I turned it back on, louder. This surprising, infectious track says a lot about *social* intercourse in 2010 — it's a slow, sultry R&B study of the deterioration of neighbor relations in an era of cost-cutting construction. When Songz boasts, "Way you screamin' scratchin' yellin'/Bet the neighbors know my name/They be stressin' while we sexin'," he's commenting on the thin walls separating one apartment from another; intimate acts from public performances; and love songs from self-love songs — we hear the singer's name three times but never learn his lover's. Chivalry? Rivalry? I don't know. But I bet *my* neighbors know his name.

—Amy Baily

+ Trey Songz plays Wed. Aug. 25, 8 p.m. $49.50-$59.50, Tower Theatre, 19 S. 69th St., Upper Darby, 610-352-2697, livenation.com.

movie shorts

FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F



+ NEW

THE EXTRA MAN | C+

See Shaun Brady's review on p. 21. (Ritz at the Bourse)

FAREWELL | B

In April 1981 Sergei (Emir Kusturica) is conflicted. Though the KGB colonel is the first to note the successes of the Soviet Union, he is also privy to what's gone wrong. "The system must be blown apart," he laments. Based on a true story, *Farewell* tracks Sergei's decidedly unorthodox efforts toward that end. That is, he starts giving information — in the form of bulky paper files he slides inside his briefcase each afternoon — to Pierre (Guillaume Canet). As Christian Carion's film has it, Pierre, an engineer, has no experience in espionage. He only happens to be employed by another man who occasionally works for an organization that occasionally works with the CIA. After he accepts a first file, Pierre is reluctant to continue, especially when his wife insists that he consider the danger to his family. Pierre keeps meeting with Sergei. As they're to their loved ones, they also develop a sort of intimacy, discussing their personal pasts and desires for "change." The film draws parallels to other wars, more professional and more powerful, namely, French and U.S. officials. *Farewell* mixes thriller conventions and melodrama, as Sergei and Pierre try to keep control of the borders between their domestic and secret lives. But for Sergei, the mission is poignantly personal. "My country needs me," he asserts. "I can change the world." —*Cindy Fuchs (Ritz Five)*

LOTTERY TICKET | C

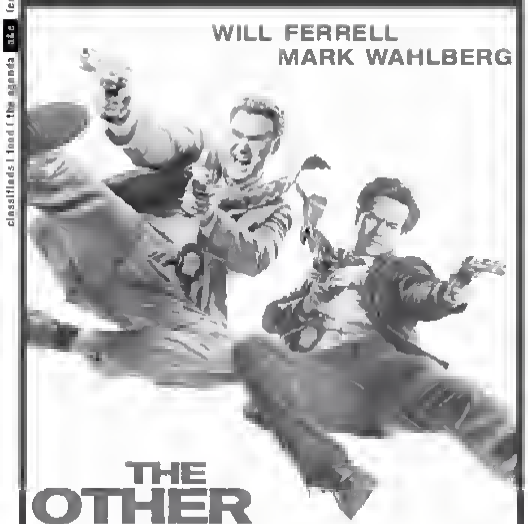
Arguing for a sense of community support while stocking its neighborhood with a gaggle of African American stereotypes, *Lottery Ticket* flails along a tricky line between broad comedy and message movie, each direction undermining the other. Encouraged by a fortune cookie on what otherwise seems to be the worst day of his life, Kevin (Bow Wow) wins a $370 million jackpot, but has to keep the ticket safe through the three-day July 4 weekend when the lottery office reopens. Word gets out, of course, and suddenly Kevin is the most popular guy in the projects. The win at first throws temptation in his path in the form of a local gangster and a beauty with designs on becoming a rich man's baby mama, then turns ugly as he's threatened by the neighborhood thug and his relationships with friends Brandon T. Jackson and Naturi Naughton (the requisite "nice girl") sour. The film, directed by music video vet Erik White, argues against the false hope proffered by lotteries and demonstrates how those that escape the projects — typically through crime, celebrity, or both — fail to give back and lift others out of the poverty they're left behind. But this call for unity centers on a community made up of tired, cartoonish types: Kevin's Jesus-obsessed grandmother, a money-grubbing preacher, a misunderstood hermit. Ultimately, it delivers the muddled message that money is the root of all evil — but it sure would help out around here. —*Shaun Brady (UA Grant, UA Riverview; UA 69th St.)*

MAO'S LAST DANCER | B-

Plucked from a rural peasant family to study ballet in Beijing, Li Cunxin was taught early in life how to adapt to sudden cultural upheavals. But not even that life-altering move could have prepared him for the shift from the Cultural Revolution to late-'70s Texas. Adapted from Li's autobiography, *Mao's Last Dancer* opens with his disconcerting welcome to Houston, where he joined the Houston Ballet as an exchange student under the guidance of director Ben Stevenson (Bruce Greenwood). The story then moves on parallel tracks, contrasting his disciplinarian training in communist China with his introduction to freedom and disco



Rolling Stone "SIT BACK AND LAUGH YOUR *** OFF, THE OTHER GUYS IS A RIOT." Peter Travers



THE OTHER GUYS

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in America, culminating in a tense international incident at the Chinese Embassy, eventually brokered by the FBI and then vice-president George H.W. Bush. The film's politics never rise above these simplistic good/evil, east/west dichotomies and the interpersonal relationships fail to rise above soap opera melodrama — Li's first wife at one point flings herself onto a bed in histrionic anguish. But when Li (played by Birmingham Royal Ballet dancer Chi Cao) takes the stage, director Bruce Beresford's eye suddenly toughens, capturing a sense of toil and strain that underlies his graceful movements. This is the rare biopic that doesn't romanticize suffering as a necessary component of art, but as a struggle justified by beauty. —*S.B. (Ritz Five)*

NANNY MCPHEE RETURNS

A haiku. Emma Thompson takes kick-backs from the lobby for ugly caregivers. *(Not reviewed) (UA Grant, UA Riverview)*

PATRIK, AGE 1.5 | B-

Göran and Sven, a gay Swedish couple, want a child. Or at least Göran does, plowing full speed ahead into the adoption process. Sven is silently weary, with one failed family — an embittered but ingratiating ex-wife and a 16-year-old daughter — already under his belt. When a paperwork error lands 15-year-old homophobic delinquent Patrik in their custody — rather than the 1-and-a-half-year-old they were expecting — their seemingly perfect life begins to unravel. But as Göran and Sven's relationship falters, Göran and Patrik start to bond, each fulfilling the roles of father and son missing from their respective lives. Ella Lemhagen's film, which had its Philadelphia premiere at the 2009 QFest, is charming and doesn't shy away from the homophobia felt by both the adults and child, but the candy-coated sheen applied liberally to the film's surface is a bit much. —*Molly Eichel (Ritz at the Bourse)*

PIRANHA 3D

A haiku. This 3D trend is delightful. Surely this is the next *Coraline. (Not reviewed) (UA Riverview)*

THE SWITCH

A haiku. Jason Bateman has a kid. Let's hope the Teen Wolf gene is recessive. *(Not reviewed) (UA Riverview)*

VAMPIRES SUCK

A haiku. So you're telling me there are zero Wayans's in this thing? You sure? *(Not reviewed) (UA Grant, UA Riverview)*

+ CONTINUING

THE CONCERT | C+

Alexei Guskov plays a disenfranchised Russian maestro who Party politics has reduced from orchestra conductor to Bolshoi janitor. While mopping up after the Bolshoi's tyrannical manager, he intercepts a fax from a French concert hall requesting the orchestra's presence two weeks hence and decides to assemble a shadow ensemble composed of fellow outcasts and apostates. Despite its setting, Radu Mihaileanu's movie has little interest in post-perestroika politics, or anything beyond its trite combination of prefab narratives. It's amiable enough Europudding, but without much flavor. —*Sam Adams (Ritz at the Bourse)*

CYRUS | C+

John C. Reilly plays John, a divorced schlub who meets the charming Molly (Marisa Tomei). Their relationship blossoms despite a hint of secrecy on her part — which turns out to be her son, Cyrus (Jonah Hill), with whom she shares a slightly too-close relationship. The stage is thus set for an escalating battle between lover and "child," but aggression is alien to the Duplass brothers' worldview, so a few early bouts of passive-aggressive sparring eventually flatline until everyone just shrugs and decides to be nicer. —*S.B. (Ritz Five)*

movie shorts

EAT PRAY LOVE | C

The same critics who dismissed Eliza beth Gilbert's memoir as the story of an overprivileged woman on a meaningless journey of personal discovery will find equal fault in Ryan Murphy's adaptation. But the TV vet behind *Nip / Tuck* and *Glee* also has trouble balancing the decadent country-specific atmosphere of Gilbert's international sojourn with proving that his heroine is not merely a self-obsessed divorcée with the luxury of checking out for a year. —*M.E. (UA Grant; UA Riverview)*

THE EXPENDABLES | C

If the movie *Wild Hogs* had several thousand explosions and Tim Allen had an automatic rifle that could blow up a plane and William H. Macy wasn't such a snivelling pussy, it might be a little like *The Expendables*. Sylvester Stallone's several-decades-too-late super-team ing of noted action stars. What this testicle-squeezing paean to Ameri can testosterone lacks in sense and subtlety — it's on the same gory level as Stallone's last directorial/starring vehicle, 2008's holy-shit-this-is-



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+ ALSO PLAYING

COCO CHANEL AND IGOR STRAVINSKY | C-
Ritz at the Bourse

DESPICABLE ME | A
UA Riverview

THE GIRL WHO PLAYED WITH FIRE | B
Ritz Five

I AM LOVE | A-
Ritz Five

WINTER'S BONE | B+
Ritz Five

For movie full reviews and showtimes, go to citypaper.net/movies.

violent *Rambo* — it makes up for in sheer gut ripping, head-exploding glee. This is the cinematic version of the KFC Double Down. Stallone is Barney Ross, the leader of an elite crew of mercenaries — blade expert Lee Christmas (Jason Statham), martial artist Ying Yang (Jet Li, also, foreal with the name?), tough M'Fer Toll Road (MMA legend Randy Couture), perma-shouting one-liner dispenser Hale Caesar (Terry Crews) and WILD CARD Gunner (Dolph Lundgren, still large). The team takes on a mission — from Bruce Willis! — to wrest control of an island nation from a military dictator (David Zayas) whose strings are being pulled by rogue CIA operative Munroe (Eric Roberts). Soooo many people die. Various reflections on life and death, particularly from Mickey Rourke as drunken tattoo artist Tool, are way unnecessary, but they're not very long and are usually abutted by someone getting a knife thrown into his neck. Plenty have ridiculed the amount of plastic surgery on the screen, but if you're seriously going to *The Expendables* to analyze and critique men's facial structures instead of just cheering every time an ameless baddie gets his legs liquefied into marinara sauce, you suck. —*Drew Lazor (Parkway, Rave; UA Riverview, UA 69th St.)*

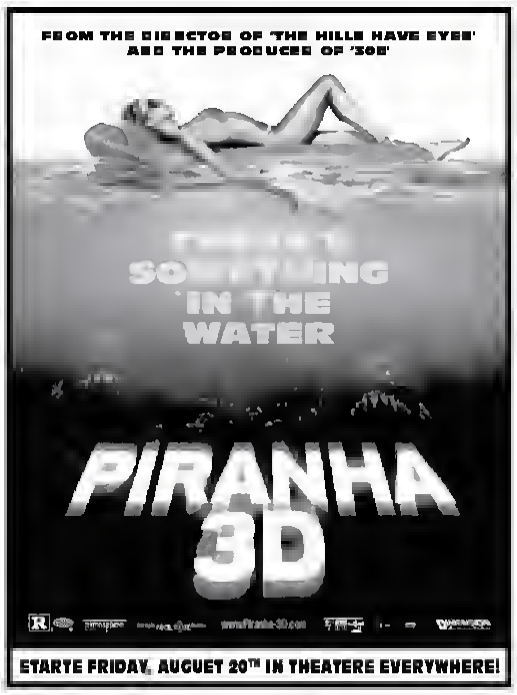
GET LOW | B
The house is ablaze for a good few minutes before a lone figure suddenly bursts out of a second-floor window, rolls down the slanted porch roof and runs, clothes still burning, away from the scene. This enigmatic opening image promises a secret that will inevitably be revealed — which seems sort of a shame, no Felix Bush (Robert Duvall) squirrels himself away from the world for 40 years in order to keep it. A near-death experience convinces the Tennessee hermit to throw himself a funeral while he's still around to enjoy it (a shindig inspired by a true story), and as he reintegrates into society, his terse utterances show the toll of his solitude. Constant wheezing and muttering seem to have taken the place of companionship in filling the silences, and after he speaks he smacks his lips as if the words have left an unfamiliar aftertaste. It's disappointing that Felix's prosaic truth finally eclipses his legend, but in the end the film is held together solely by Duvall's valedictory performance. —*S.B. (Ritz East)*

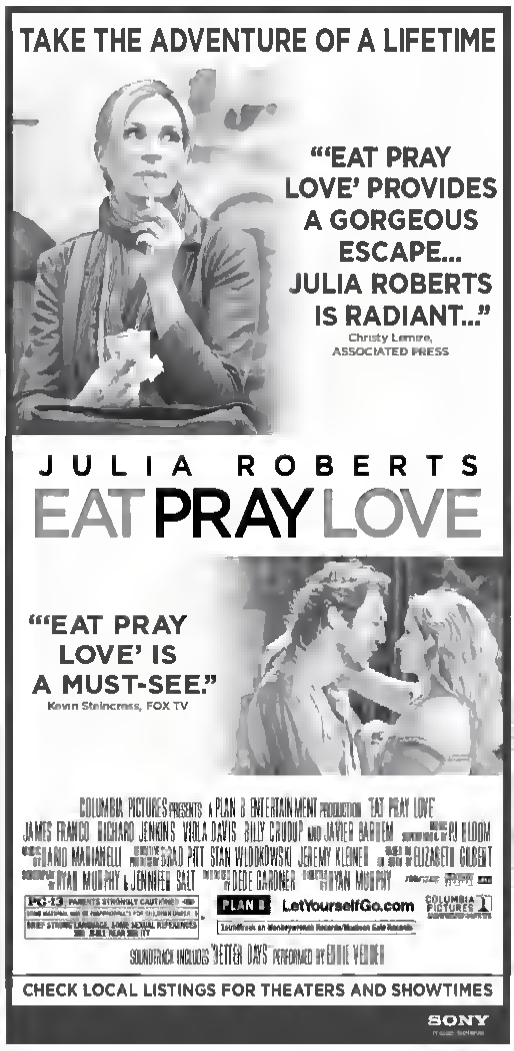
INCEPTION | B+
Dom Cobb (Leonard DiCaprio) infiltrates minds for a living. He uses dreams as a gateway, conducting industrial espionage in the target's subconscious. Trouble is, high-powered businessman Ken Watanabe doesn't want them to steal information; he wants them to leave it. Director Christopher Nolan handles the mechanics of his Russian doll worlds expertly. —*S.A. (Pearl, Rave, UA Grant, UA Riverview)*

THE KIDS ARE ALL RIGHT | B+
Julia (Julianne Moore) is married to Nic (Annette Bening), a doctor and they have two teenage children, Joni (Mia Wasikowska) and Laser (Josh Hutcherson), conceived with the help of a sperm donor. As Joni gears up for her first year of college, her brother presses his newly adult sibling to find out the identity of their father. They set up a lunch date with Paul (Mark Ruffalo), an organic restaurateur who in some ways is living the life Julia could have had. So it's not a surprise when he hires Jules and her nascent gardening business to redo his terraced backyard, or when the two of them fall into bed together. If *The Kids Are All Right* has a fatal flaw, it's that Nic and Jules' marriage is almost too ordinary. —*S.A. (Ritz East)*

LIFE DURING WARTIME | B+
Even those who escaped Todd Solondz's 1998 movie *Happiness* unscathed could be forgiven for not wanting to revisit its bleak terrain. But Solondz has never been one to give his audience what they want, or what they expect. *Life During Wartime* opens with what looks like a re-enactment of *Happiness*' first scene: a restaurant banquet a floating in a sea of black, an unhappy couple in the midst of a breakup. But the actors are different, and so, we glean, is the pairing of characters. Confused? Good. Solondz wants you off balance. *Wartime* extends the scalding if occasionally glib pessimism of its predecessor, but here it's balanced with a deeper sense of sorrow. Apart from a handful of references to terrorism, here used as a stand-in for ultimate evil rather than a tangible threat, the title is as far as Solondz goes toward explicitly referencing the post-9/11 landscape, but the question of whether there is such a thing as an unforgivable act is threaded throughout. Bill's ex-wife (Allison Janney) has resettled in Florida and is close to marrying Michael Lerner's ardent Zionist, but the threat of betrayal clouds their prospects. The ghosts of the past linger literally and figuratively in a world where innocence is gone for good. —*S.A. (Ritz at the Bourse)*

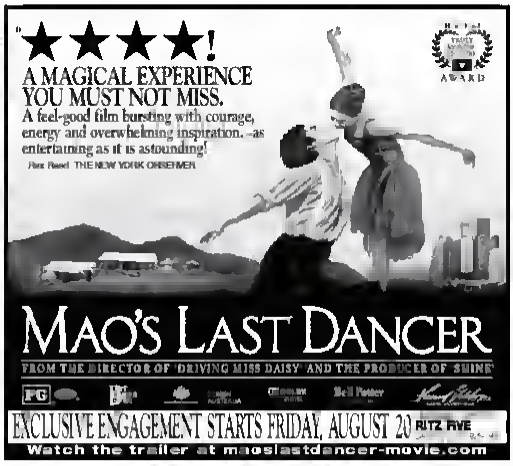
THE OTHER GUYS | B-
Will Ferrell as Allen Gamble, a gullible, timid desk jockey who is trampled by brash superstar gumshoes Mark Wahlberg is Terry Hoitz, a former rising-star cop who is shamed into irrelevance after accidentally shooting Derek Jeter before Game 7 of the World Series. The if-it-ain't-broke Line-O-Rama approach that defines director Adam McKay hits is at full stride here. Of course, there's only so much of this formula most of us can keep down, and Wahlberg in particular drags his feet more than he needs to. —*D.L. (Pearl, Rave; UA Grant, UA Riverview; UA 69th St.)*











SALT | B
A nice-looking spy thriller with elegant brutality and visceral action sequences worthy of the *Bourne* series. —*Patrick Rapa (Pearl, Rave UA Grant, UA Riverview UA 69th St.)*

SCOTT PILGRIM VS. THE WORLD | A-
Adapted from Bryan Lee O'Malley's graphic novel series, the love story between slacker bass player Scott Pilgrim (Michael Cera) and the colorfully coiffed object of his affection, Ramona Flowers (Mary Elizabeth Winstead), is complicated by a league formed by her seven evil exes, each of whom Scott has to defeat in caffeinated cartoon battles to prove his devotion. The star-step progress from bar from arcade culture thus reflects the stages of the couple's relationship, the cyclical progression leading from infatuation to love. Unlike so many of his contemporaries, who merely flex their insider knowledge, Edgar Wright's referential style is ultimately in service of his storytelling. *Scott Pilgrim* is infused with elements drawn from not only games and comic books, but sitcoms, Bollywood movies, indie rock, social networking — essentially, the blitzkrieg of media that makes up the minute-by-minute mundanum of his characters. For all of the eye-popping visuals, though, Wright never loses track of the human element at his films' core. —*S.B. (UA Grant, UA Riverview, UA 69th St.)*

+ REPERTORY FILM

Send repertory film listings to molly.eichel@citypaper.net

ABINGTON ART CENTER
515 Meetinghouse Road, Jenkintown, 215-887-4882, abingtonartcenter.org. ***Where the Wild Things Are*** (2009, U.S./Germany, 101 min.) Spike Jonze's adaptation of the eponymous classic children's book. Thu., Aug. 18, 8 p.m., free.

THE BALCONY
1003 Arch St., 215-922-5483, thebroadstreetballcony.com. ***Vacation*** (1983, U.S., 98 min.): Jim the Griswold family on their yearly trip to Wally World. Tue., Aug. 24, 6 p.m., $3.

CLAY STUDIO
139 N. Second St., 215-925-3453, theclaystudio.org. ***Wallace and Gromit: The Curse of the Were-Rabbit*** (2005, U.K., 85 min.) Cute claymated man and his pooch investigate a case of missing veggies. Thu., Aug. 25, 8 p.m., free.

HIWAY THEATER
212 Old York Road, Jenkintown, 215-886-9800, hiwaytheatre.org. ***The General*** (1926, U.S., 75 min.): Buster Keaton attempts to retrieve his beloved locomotive from Union spies in this newly restored favorite. Tue., Aug. 24, 7 p.m. $9.

INTERNATIONAL HOUSE
3701 Chestnut St., 215-895-6543, thouse.phila.edu. ***Lucinda Childs*** (2006, France, 56 min.) Filmed portrait of one of the most influential and celebrated choreographers of our time. Thu., Aug. 19, 7 p.m., free. ***Sin Mapa*** (2009, U.S./Puerto Rico, 60 min.) Grammy-winning artists Rene Perez and Eduardo Martinez from reggaeton group Calle 13 traverse South America and chronicle their experiences. Fri., Aug. 20, 7 p.m., $5-$8. ***Close-Up*** (1990, Iran, 98 min.) A real case of false impersonation retold in a doc-like style by Iranian filmmaker Abbas Kiarostami. Sat., Aug. 21, 7 p.m., $5-$8. ***Design for Living*** (1933, U.S., 91 min.) Two Americans fall in love with Gilda Farrell. As a compromise, she moves in with both of them. Wed., Aug. 25, 8:30 p.m., free.

LIBERTY LANDS
North Third and West Wildley streets, 215-627-6562, nlna.org. ***Dirty Dancing*** (1987, U.S., 100 min.) No one puts Baby in a corner! Tue., Aug. 24, 8:15 p.m., free.

LIVE ARTS STUDIO
919 N. Fifth St., 215-413-9006, liveartsfringe.org. ***Einstein on the Beach: The Changing Image of Opera*** (1985, U.S., 60 min.) Documents the opera written by composer Philip Glass and choreographed by Lucinda Childs as it is restaged in 1984. Tue., Aug. 24, 7 p.m., free.

MUGSHOTS COFFEEHOUSE AND CAFE
2100 Fairmount Ave., 267-514-7145, mugshotscoffeehouse.com. ***Enchanted*** (2007, U.S., 107 min.) Giselle (Amy Adams) is a princess lost in NYC. She randomly breaks into song and has a talking chipmunk friend, as any self-respecting princess should. Fri., Aug. 20, 7 p.m., free. ***Cadillac Records*** (2008, U.S., 109 min.) Chronicles the famed Chicago record label. Mon., Aug. 23, 7 p.m., free.

PHILADELPHIA CITY INSTITUTE LIBRARY
1905 Locust St., 215-685-6621. ***Paris When It Sizzles*** (1964, U.S., 110 min.) Audrey Hepburn plays a typist who has two days to help an alcoholic screenwriter meet his deadline. Wed., Aug. 25, 2 p.m., free.

RITZ EAST
125 S. Second St., 215-925-7900, landmarktheatres.com. ***Rocky III*** (1982, U.S., 99 min.): Apollo Creed trains Rocky to get back "the eye of the tiger." Sat., Aug. 21, 11:59 p.m., $9.

movie shorts

RIVERSTAGE AT PENN'S LANDING
Columbus Boulevard and Chestnut Street, 215-928-8801, delawareriverevents.com. ***Fantastic Mr. Fox*** (2009, U.K./U.S., 87 min.) Wes Anderson's stop-motion animation film based on Roald Dahl's story. Thu., Aug. 19, 8 p.m., free.

SCRIBE VIDEO CENTER
4212 Chestnut St., 215-222-4201, scribe.org. ***The Other Side of the Water*** (2008, U.S., 60 min.) Doc that follows DJARARA — the only rara band in the U.S. — as its members work to sustain music from their native land, Haiti. ***Ebony Goddess: Queen of the Ajyé*** (2009, U.S./Brazil, 20 min.) Follows three women as they compete for the title of Ebony Goddess. Fri., Aug. 20, 7 p.m., $5.

SOUTH STREET HEADHOUSE DISTRICT
400 S. Second St., 215-625-7988, southstreet.com. ***Green*** (2010, U.S., 82 min.) A drug dealer from Philly moves out to L.A. in the hopes of opening a legal marijuana dispensary. Wed., Aug. 25, 8 p.m., free.

WOODEN SHOE BOOKS
704 South St., 215-413-0999, woodenshoebooks.com. ***Apology of an Economic Hitman*** (2007, Greece/Ecuador/Venezuela/U.K./U.S., 90 min.) This doc explores John Perkins' public apology for his assistance in payoffs and political assassinations. Sun., Aug. 22, 7:30 p.m., free.

WORLD CAFÉ LIVE
3025 Walnut St., 215-222-1400, worldcafelive.com. ***King of Kong: A Fistful of Quarters*** (2007, U.S., 79 min.) Donkey Kong champion Billy Mitchell's record is challenged by a middle school science teacher from Seattle. Both set out to be the best, but only one can win. A Donkey Kong gaming competition (for $5) and a performance by Agent Moosehead will follow the movie. Tue., Aug. 24, 6:30 p.m., free.

More on citypaper.net

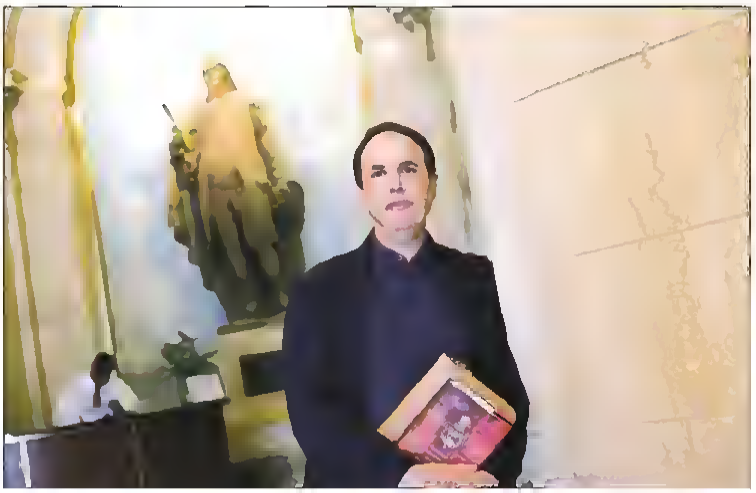
+ CHECK OUT MORE REPERTORY FILM LISTINGS AT CITYPAPER.NET/REPFILM

icepack
By A.D. Amorosi

› **IS BLACK LANDLORD** really celebrating my b-day by having its BBQ on Aug. 22? And if so, did I miss my own party last year if this is their second nosh? Nah. It's a worthy bash the t **Maxx Goat** and Landlord throw for the **Salvation Army**'s Foster Care Program at the Like Club with **King Britt** (whose new monthly starts at Fluid Aug. 20). **Bardo Pond**, **BC Campl ght**, **Do You Need the Service** (love their horny new CD) and more. Not to be missed: a volleyball match between Landlord and **Philly Roller Girls**. "If you know the Lords, you know this'll be fun," says Maxx. Besides, it'll get the band out of the studio (**Milkboy**) where they've been stuck making their debut **MAD Dragon Records** CD and songs like "Read My Lips" with producer **Ian Cross**. Just save room for my cake. ➤ What's **Tony Luke Jr.** doing after filming the first episode of his upcoming WPVI-6 TV show ***Tony Luke's Eagle Mania*** at the Troc this week? Open one steak-shop in Bahrain (the first of an intended 60 overseas shops) and two in NJ: Deptford and Sicklerville. He's gonna drop his frozen **Pronto** sammiches in Target and Costco. Plus he's got a new, improved version (no hormones, no steroids, no antibiotics) with a commercial shot at **Woodshop Films**. The ads debut in September wit' Tony clothed in nothing but a red apron and a hat proclaiming Pronto's going "au naturale." ➤ If you went to **Paul McCartney** (nice bike ride on Kelly Drive, Sir Paul?) last weekend expecting to see "Wells Fargo" atop the hockey arena (only to find Wachovia signage), you're now in luck: corporate fucks Wells Fargo Center signs just went up. ➤ So the **Tartaglias** hit a snag buying a liquor license with more holes than Swiss cheese. No biggie — by the time you read this, **Connie's Ric Rac** should be able to vend booze legally with a scrubbed-clean license. ➤ Normstown natives **Stephen** and **Timothy Quay** film this week and next at the **Mütter Museum/Philly College of Physicians**. Why? The animated ***Anatomica Aesthetica***, for which the twins received grants from the Pew and such. ➤ You heard here first that the live-performing Late Nite Caberet folk (**Scott Johnston** & Co.), banished from Fringe Fest land when the Festival Bar went all-DJ, just made peace with exiling **King Nick Stuccio**. The cabkids will take over the new Fest Bar (at **Egypt**) and its stages Tuesdays and Wednesdays during the **Live Arts/Fringe Festival**. ➤ If you thought **World Café Live**'s **Beta Hi-Fi** competition was like Trix, just for kids, old art-punk fucks **Absinthe Drinkers** and the birthday boys in **Yeah Clementines** like it too. Vote and hit the results show Aug. 22. ➤ **Doug Kammerer**, the debonair meteorologist from CBS3 and NBC10, left this week for sunnier (?) skies in D.C. We'll sob rain clouds till we see you again. ➤ More ice at citypaper.net/icepack.

(a_amorosi@citypaper.net)

[Your to-do list, no matter what you're doing]



BOOK CLUB: Writer Michael Capuzzo profiles a group of Philadelphia crime fighters who work to solve the unsolvable.

JESSICA KOURKOUNIS

[society thrill]

MURDER, HE WROTE

Michael Capuzzo investigates a cold case club in his book *The Murder Room*. By Will Stone

MICHAEL CAPUZZO | *Thu., Aug. 19, 12:30 p.m., free, Borders, 1 S. Broad St., 215-568-7400, borders.com*

Most dinner clubs don't take cold cases with their coffee. The Vidocq Society (VS), a nonprofit, pro-bono club of the world's foremost crime fighters and forensic experts, has been mulling over unsolved murders since 1990. The group is, by nature, secretive, luckily, former *Inquirer* reporter Michael Capuzzo has cracked the case in *The Murder Room: The Heirs of Sherlock Holmes Gather to Solve the World's Most Perplexing Cold Cases* (Gotham, Aug. 10), his nonfiction account of this exclusive 82-person society of criminologists. For seven years, Capuzzo tagged along with three VS luminaries who comprise the backbone of this Holmesian enterprise. Richard Walter, forensic psychologist and wispy eccentric; Frank Bender, mucho forensic sculptor; and William Fleisher, former FBI agent and no-nonsense VS president.

More on citypaper.net

READ MORE WITH MICHAEL CAPUZZO AT CITYPAPER.NET/AGENDA

City Paper: What are the Philly origins of the Vidocq Society?

Michael Capuzzo: Eugène François Vidocq was the legendary French detective in the 19th century who inspired the character of Sherlock Holmes. But as far as its Philly roots, the VS meets once a month in the Public Ledger Building to solve murders over lunch. [The founders] have a heart-on-their-sleeve quality about them that I associate in a positive way with Philadelphia, as well as a dedication to justice.... There's just something about Philly's bright and, at the same time, dark atmosphere.

CP: What about the VS grabbed your attention?

MC: Their website, at the time, said "cuisine and crime" — that's just an amazing image. I pitched the idea to all three guys. They all wanted to read [my first book] *Close to Shore* first to see if I was any good. They're all no-bullshit detectives. When we first met, Walter said, "I drove four hours to be here. You better be fuckin' awesome." I told that story to my daughter's eighth-grade class at her Quaker school — That was a mistake.

CP: Did you ever have moments where you felt in over your head?

MC: I'm a veteran reporter and have had to cover some awful murders and plane crashes and deal with all the images of blood. But when I went to Richard's Victorian mansion, he showed me all the pictures of a cannibal murderer that Scotland Yard had tried to figure out. I looked at pictures of brains and scalps with little hairs on them, sitting in a wrought-iron pan filled with butter. After about 50 of them, my stomach started to turn. Of course, then Richard said, "Young man!" — what he calls me even though I'm 53 — "Would you like a chocolate chip cookie? I made them myself, with real butter." He's brilliant and thinks everything down to minutiae, that he knew the chemical in the chocolate would make me feel better.

(will.stone@citypaper.net)



IF YOU WANT TO BE LISTED: *Submit information by mail (City Paper Listings, 123 Chestnut St., Third Floor, Philadelphia, PA 19106), e-mail (listings@citypaper.net) or fax (215-599-0634) to* ***Molly Eichel****. Include details of the event: dates, times, address(es), venue telephone number and admission price, if any. Listings must be received at least* ***10 days in advance*** *of publication. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

+ ADULTS, ETC.

ABS AND BOOTY POLE CLASS If fitness classes with names like "Running 101" and "Spanning" bore you, the pole dancing course may be more your style. Every Sat. 11am-12pm. $10. Master Jay Moves Dance Studio, 1807 Chestnut St., 215-564-2575

ADULT SKATING A night of loose clothes, slick gloves and wheelin' good tunes. Every Sun. Frankleville Skating Rink, 2609 N. Delsea Dr., Franklinville, NJ. 856-694-0600

EROTIC OIL WRESTLING Watch a slight lithe rod showgirls compete in a nude wrestling match. Hopefully no one already parts will be bitten off. Every Thu., 8-11pm., $5, Fantasy Showbar, 710 Black Horse Pike, Mount Ephraim, NJ, 856-931-2744.

FANTASY FRIDAYS Watch as nude performers work out their primal urges on stage. Ladies only. Every Fri. 10pm., $15. Fusion, 460 N. 2nd St., 215-774-7557

GOLD CLUB AMATEUR NIGHT Ladies can earn a hefty cash prize by competing in this "anything goes" amateur stripping contest. We're guessing that means you can take off the pasties. Every Wed., 9pm., FREE. Gold Club, 1416 Chancellor St., 215-670-9999

KINKY COUPLES AND SINGLES Single women and couples are invited to turn their ménage-à-trois sexual fantasies into reality at this swingers-friendly event. Every Fri. 9pm., $30. Pleasure Garden Club, 61st St. & Passyunk Ave., 800-493-1591

LADIES NIGHT SKIN! CONTEST Women can earn a cash prize by strutting their stuff in a skimpy beachwear. Every Thu. 9pm., $8-$10, Club 27, 27 Bank St., 215-922-3620

POLE DANCING FOR BEGINNERS This aerobics class alternative will get you into shape without boring you to death. Every Mon. & Wed., 6-7:30pm. every Tue., 6:30-7:30pm., $20-$60. Poise Dance Studio, 234A Moore St., 267-692-6636

SENSUAL SATURDAYS The men of the cave strut their sultry stuff for the ladies at this weekly event. Every Sat. 9pm., $20. Fusion, 460 N. 2nd St., 215-923-0504

SEXY SUNDAY SCHOOL Ladies can grab their detention cards and drink for free at this naughty mechanic party. Just don't let the principal catch you. Every Sun., 10-11pm., FREE. Kildare's, 4417 Main St., 215-482-7342

SINGLES NIGHT Who says a good old-fashioned night of drinking can't bring two hearts together? It may not be Match.com, but then again, the Internet doesn't serve up $5 pub grub. Every Sat. 10pm-2am. FREE. Shinkie Pub, 3000 Market St., 215-223-7400

STRIPAOKE SUNDAYS You don't have to reach any high notes during this adults-only stripping karaoke – just high pelvic. Every Sun., 6pm-2am., Gold Club, 1416 Chancellor St., 215-670-9999

+ EVENTS/ FESTIVALS

2INFAMOUS 4 DA STREETS THIRD ANNUAL CAR & BIKE SHOW Entertainment, food, drinks, raffles, trophies and free giveaways at this car and bike show. Sun, Aug. 22. 9am-6pm., FREE. Touchdown Sports Bar, 424 W. Berks Street, 267-444-1684

BIKE-SHARING SYSTEM DEMONSTRATION Check out a bike-sharing system that is similar to a car share – using the same equipment currently being used in Denver Co. Thu, Aug. 26. 10am-6pm. FREE. Penn Bookstore, 3601 Walnut St., 267-250-3720

FALL GARDENERS MARKET This market is every gardener's dream as they explore the trees and shrubs of numerous vendors. Sat., Aug. 21, 9am-2pm., FREE., Valley Forge Freedoms Foundation, 1601 Valley Forge Rd, Valley Forge, barelyplant.org.

LINVILLA ORCHARDS ANNUAL TOMATO AND PEAR FESTIVAL Pony rides, tomato tosses and fruit picking at this pre-fall festival. Sat, Aug. 21. 9am-6pm., FREE. Linville Orchards, 137 West Knowlton Road, Media, 610-876-7116.

RIP THA BLOCK COMMUNITY DA'NIVAL THEME PARTY AND RUNWAY FASHION SHOW This carnival-themed block party highlights a Philly artists. Come out for fashion shows and live entertainment. Sat. Aug. 21. 12-8pm., FREE., NBeauty Inc. Hair Salon, 3933 Ridge Ave. 215-220-9050

RUM ON THE RIVER Why is all the rum gone? Because Adam Kantor of Rum Bar has matched it all up for this outrageous rum spirit festival. There will be more than 25 rums to sample, a tropical buffet, live samba music and the third annual Mojito Olympics. Thu, Aug. 19, 7-10pm., $70 $110, Octo, 221 N. Columbus Blvd., rumonthenvarrons.

UKRAINIAN FOLK FESTIVAL 2010 This festival features Ukrainian art, music and dance. Sun. Aug. 22, 12-6pm., $15, Ukrainian-american Sport Center, County Line & Lower State Roads, Horsham, 215-362-5331

+ GALLERIES

Galleries are usually open Tuesdays through Saturdays; please call the gallery for exact days and hours. Receptions are denoted by a ✝

AMBRELLA GALLERY & BOUTIQUE Piazza at Schmidts,

+ AGENDA PICKS

[small packages]



➤ PRETTY THINGS PEEP SHOW

Screw foreplay! The Pretty Things Peepshow knows exactly how to get your blood pumping. Founder/performer Go Go Amy is a master of seduction who mixes elements of burlesque, strip-tease, circus and sideshow; she'll be singing, stripping, contorting and whip-cracking while Lil' Miss Firefly, billed as the "Midget of Mischief," walks on glass and swallows balloons way bigger than her 27" inch frame would have you believe is possible. Based on vintage burlesque, Pretty Things adds a twist of 21st-century rock 'n' roll with music by tatted-and-sultry singer Bonnie Voyage and the King Sickadilly One Man Band. With more than 300 shows under their garter belts, these ladies offer bizarre talent and erotic energy that'll leave you begging for more. *Fri. Aug. 20, 7:30 p.m., $10–$12, Kung Fu Necktie, 1250 N. Front St., 215-291-4919, prettythingsproductions.com.*

—Stephen Rose

[all in a day's work]

➤ 24-HOUR COMIC CHALLENGE



Creating your average comic book usually takes extensive collaboration and weeks or months to produce. But, as any veteran of the 24-Hour Comic Challenge will tell you, that's child's play. Originally developed in 1990, the Challenge hosts a small group of comic writers and artists who must write, pencil, ink, color and letter a full 24-page comic from scratch over the span of one day. You wanna sleep or eat? Do it on your own time. The clock stops for nothing, and no sketches, designs or summaries may be brought in beforehand. Philly's participating for the first time this year, and seven brave local artists will attempt the challenge: 24-Hour vet Pete Stathis, Raphael Tiberino, Steven Peters, Brett J. Hopkins, Andrea "Dre Time" Gngoropol, Jason Clarke and Colleen Groh —who, as the greenest writer, must serve the other artists snacks and coffee while completing her own comic. Host venue Atomic City Comics will stay open throughout, running a number of sales, including the artists' own prints and comics. A portion of proceeds benefit Kids Need to Read. *Fri. Aug. 20, 2 p.m., free, Atomic City Comics, 640 South St., 215-625-9613, besphillycomics.com*

—Eric Henney

[watch out for that tree!]

➤ INTROOUCTION TO AERIALS

If you've ever threatened to run away to the circus, you gotta understand that anyone can put on a funny nose and some face paint. So let the Philadelphia School of Circus Arts add another twist to your résumé. Learn how to death-defyingly swing through the air with the greatest of ease at the Circus School's new workshop on aerials. The school's professional staff will teach you to fly high during their one-hour beginner class. You'll learn and practice three different types of trapeze art: rope, fabric and static. This class is a one-time session so you can give each type a whirl before committing to a full schedule of classes.

>>> continued on page 35

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SEPT 7 SLEEP
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SEPT 11 THE BIRTHDAY MASSACRE
SEPT 17 PUNKER VOGT
SEPT 18 REFLECTIONS
SEPT 23 BREECH AND DESTROY
SEPT 25 POINT OF IMPACT
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dj nights

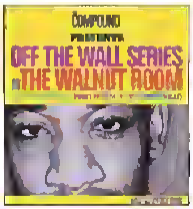
A SELECTIVE GUIDE TO WHAT BANGS IN PHILLY. | BY GAIR MARKING AKA DEV79

W Weekly
M Monthly
1 One-off
N/C No Charge
& Breaks
★ Downtempo

Drum 'n' Bass
Dubstep/Garage
Electro
Experimental
Funk/Soul
Goth/Industrial

Hip-hop
House
Latin
Progressive House
Reggae

Rock/Pop
Techno
Top 40
Hip-hop/ R&B
Trance
World



THU., AUG. 19

+ OFF THE WALL

1 ♥ @ Walnut Room Redux, w/ Prince Paul. DJ Ambush, Shorty Wop. Set Free. $5 before 11 p.m., $10 after. The Compound presents this party as part of Vans' "Off the Wall" series, featuring hip-hop luminary Prince Paul. An accomplished producer and DJ, Prince Paul has been involved in all sorts of influential projects, such as De La Soul, Stetsasonic, Gravediggaz and my personal fave, Handsome Boy Modeling School with Dan the Automator. Make sure ya hit this up to get some free stuff from Vans and rock out with the fine beats that will be bumpin'.

Adobe Café
1619 E. Passyunk Ave., 215-551-2343

Barbary
651 Frankford Ave., 215-423-8342

Fluid
613 S. Fourth St., 215-629-0569

Kung Fu Necktie
1250 N. Front St., 215-291-4810

M Room
19 W. Girard Ave., 215-739-5077

Medusa Lounge
27 S. 21st St., 215-567-1981

Mashuta
401 S. Columbus Blvd., 215-928-2500

Random Tea Room
713 N. Fourth St., 267-639-2442

Silk City
435 Spring Garden St., 215-592-8839

Vango Lounge
116 S. 18th St., 215-568-1020

Walnut Room Redux
1708 Walnut St., 215-791-0201

Zee Bar
100 Spring Garden St., 215-922-2594

THU., AUG. 19

▹ BEEN THAT DONE THERE M ● ★ ♥ @ Medusa Lounge w/Patek P. Philthy Paul, Passable Plastic Pace + Mang. This night benefits Ecuador via the Amazon Watch organization. Go get ya booty shakin' for a good cause, no cover.

FRI., AUG. 20

▫ ROBOTIQUE 1 ✻ @ Kung Fu Necktie w/DJ Spunna, Billy W. Ryan T. The legendary DJ Spunna steps into Fishtown to rock a sure-to-be-classic party set. $8.

▫ BASS SAFARI 1 ✻ @ M Room w/Girl Unit, Sgt Sass, Fluff Irwin, Dev79, Rx, Siyeung, Lady Prowl, Sankm, Batdmxbby Subah. Venus's second annual summer banger, features the hot, on the rise U.K. talent from the Night Slugs label, call for price.

▫ KING BRITT ALL NIGHT M ★ ♦ ♥ @ Fluid w/King Britt. Launching a new monthly where King will be layin' down the sounds all night from start to finish, $10.

▫ SO SPECIAL M ● ♥ ✻ @ ★ ✎ @ Silk City w/Scott Mattic, Emynd, Ilo Bliz. The Crossfaded Bacon boys are jumpin' it off with NYC's club champ ready to rock the crowd. $5

▫ WE SNACKIN' M ● ♦ @ Medusa Lounge w/Whowe, Big Snax. A going away party for Big Snax, who is about to move to Ghana for a year, no cover.

▫ BANANA CLIPS M ● ● ♦ @ ★ ✎ @ Adobe Café, w/Sammy Shea and Cool Hand Luke. Vice magazine and Colt 45 sponsor this South Philly get down so everyone can fall over at the end of the night and forget the bad or depending on perspective, good decisions they've made. $5

▫ TANTRUM TONIC M ● @ Random Tea Room w/John Schenk and Friends. Chill out with an evening of low lay grooves, ambient timbres and unique sound explorations, call for price.

SAT., AUG. 21

♦ TASTY TREATS W ● ✻ @ Fluid w/Da Beatminerz, Mike Nyce and hosted by Yamesa. Classic Brooklyn due Evil Dee and Mr. Walt brings the fire to the people on the floor, ladies free before 11 p.m., $7

▫ SEX SEX SEX 1 ○ ● @ Barbary w/Jha Reb, Jane Pain, Alex Leigh, Donna Wellang. Dark dance sounds making your body undulate in ways you never expected, plus visuals from Helgrave City. $5

▫ DRUMSONG M ♦ ● @ Kung Fu Necktie w/Reb Paine, Willyum, Sean Thomas. Sound Between a Movement brings in the Shakedown boys to vibe up the spot. Settle in for that good good, $9

▫ DANCE.PHILLY M ✻ @ Zee Bar w/LuVat, JNH, Matthew Macchioni. The Dance Philly boys get it going on the Ufloria Room for this late night jump-off, $20

SUN., AUG. 22

▫ FALL OUT W ✻ @ Vango Lounge w/Luna Bare, Chrastian Jones, Deep C, Nike. Veterae DJ from XM Radio touches down to get ya bodies movin'-and groovin' on the dancefloor, no cover.

More on citypaper.net

♦ SEND DJ [illegible] AND LISTINGS [illegible] @ CITYPAPER.NET FOR EXTENDED CLUB LISTINGS AT CITYPAPER.NET/DJNIGHTS

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Go to citypaper.net/moveablefeast for upcoming locations.



+Agenda Picks

<<< continued from page 33

Working on the trapeze also promotes an intensive upper body workout, so prepare to put your muscles and flexibility to the test. If this class gives you a promising glimpse of what life is like in Barnum & Bailey's big top, we won't hold it against you if you never return home. *Fri., Aug. 29, 7 p.m., $25, Philadelphia School of Circus Arts, 5900A Greene St., 215-849-1391, phillycircus.com.*

—Stephen Rose

[**adriani**]

➤ ROCKY-THON



Look, we understand you people who read the title of this pick and think, "Jesus H. more *Rocky*?!" We know, it's getting a little old considering most of the movie-going world has associated Philly with the Little Kenzo Boxer Who Could for going on 34 years now. But we also think it's better to be aligned with a Best Picture winner (which beat out *Taxi Driver* no less) than say, *The Garbage-Picking, Field Goal-Kicking Philadelphia Phenomenon*. Plus, it's totally funny to watch tourists trip while running up the Art Museum steps which is why there's simply no better place to see the Italian Stallion in action than the famed gradations. So thank the Rolling Roadshow — from the minds behind Austin, Texas' bitchin' Alamo Drafthouse — who've chosen Philadelphia on their site specific movie tour. The Roadshow switches up the normal screening sesh by showing the first three in the series, the first two of which have hilariously similar plot lines — dig those '70s sexual politics in *II*. But the mel ketsch gem is *Rocky III*, featuring second-best *Rocky* villain Clubber Lang, played by the one, the only, Mr. T. But even more than that, Rocky is the ultimate underdog. And underdogs are meant to be loved. *Thu., Aug. 19, 8 p.m., free, Philadelphia Museum of Art, 2600 Ben Franklin Parkway, 215-763-8100, originalalamo.com.*

—Molly Eichel

1050 N. Hancock St., 810-283-5569. PLANCHETTE EXHIBIT BY J.L. SCHNABEL & DANIELLE VOGEL. Features dimensitary paintings and drawings. Runs through Sept. 1.

■ **AXD GALLERY** 955 S. 10th St., 215-627-6250. FUGITIVE ELEMENTS. Features the just opening works of Vincent McLoughlin and Suzanne Scherette King. Runs through Sept. 4.

■ **GALLERY 339** 339 S. 21st St., 215-731-1530. IN REVIEW. Features photography from 10 different artists and is intended to give over the depth and variety in unjuried contemporary photography. Runs through Sept. 4.

■ **LITTLE BERLIN**, 110 W. Montgomery Ave., 610-308-0573. LITTLE WARSAW. Features artwork celebrating Polish heritage, created by native Poles and Philadelphians of Polish ancestry. Runs through Aug. 29.

■ **MUSE GALLERY** 52 N. 2nd St., 215-627-5310. SIRIUS ART. A juried show featuring 30 artists working in a variety of media. Runs through Aug. 30.

■ **SERAPHIN GALLERY** 1106 Pine St., 215-923-7000. FROM ALL COMPASS POINTS. Featuring recent works by Delaware artist Ken Maltzy. Runs through Sept. 7.

■ **WEXLER GALLERY** 201 N. 3rd St., 215-922-7030. NEW ACQUISITIONS IN GLASS. Features both emerging and classical pieces incorporating glass. Runs through Aug. 28.

+ MUSIC

➤ rock/pop

THURSDAY 8/19

■ **ARTIFICIAL SMILING CO.** with BigBig'ammo, 9pm, FREE, Midcreek Tavern, 4200 Chester Ave., 215-222-8194.

■ **CUDDLE MAGIC** with Midtown Dickens & Charles Latham, 8pm, $5. Kung Fu Necktie, 1250 N. Front St., 215-291-4919.

■ **MILTON & THE DEVIL'S PARTY** with Cris Valkyrn & Terush, 9pm, $7. Fire, 412 W. Girard Ave., 267-671-9298.

■ **PANIC YEARS W/ THE ATOMIC SQUARE & DEFOG** with The Atomic Square & The Defog, 8pm, $10. Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

■ **THE BRIDGE** with Three Legged Fox & The Debilulators, 9pm, $10. North Star Bar, 859 Poplar St., 215-684-0808.

FRIDAY 8/20

■ **ATTACHED HANDS** with Father Figure, Moon Club, The Wall & Color Is Luxury, 9pm, $6-$10. Danger Danger Gallery, 5013 Baltimore Ave., myspace.com/dangerdangergallery.

■ **BELLS BELLS BELLS** with Lo Power Plane, Count Must & Arms















Alister Weekend 8/31 • Ed Kowalczyk 9/16 • Street Dogs 9/17
Dark Star Orchestra 9/24 • Jason Derulo 9/27
Justin Nozuka Band 9/29 • Rogue Wave & Midlake 9/30
The Gracious Few (Members of Live & Candlebox) 10/1
The Tallest Man On Earth w/ S. Carey from Bon Iver 10/2
Mike Posner 10/6 • K'naan 10/8
The Sword 10/15 • Dead Kennedys 10/17
Jim Florentine 10/22 • Martin Sexton 10/23
Amberlin 10/28 • Dawes 11/4
The Black Angels / Black Mountain 11/5
Neutral Breathe 11/7 • Circa Survive 11/26







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GIANT MIND
ACRES OF DIAMONDS
DOWNSTAIRS: FRIDAY HAPPY HOUR WITH DJ MICKEY WALKER (OF BLOOD FEATHERS) 5-10PM!

SAT 8/21
CONVERSATIONS WITH ENEMIES
CD RELEASE PARTY!
TOY SOLDIERS
CHEERS ELEPHANT

SUN 8/22
DOWNSTAIRS: MARAVISHNU BRUNCH FROM 11AM-3PM
(PROG FUSION MANIA WITH DJS FROM DO YOU NEED THE SERVICE?)

UPCOMING:
8.26 MARAH
8.27 ARC IN ROUND WITH THE ORBI
8.28 THE DUDE HATES CANCER BENEFIT AFTERPARTY
8.29 THE DUTCHESS & THE DUKE WITH THE MURAL & THE MINT
9.11 AUTOLUX WITH THIS WILL DESTROY YOU

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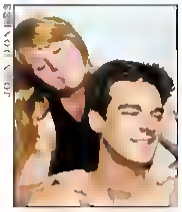
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queerbait

Josh Middleton on the LGBTQ scene



BEIRUT

The current late-night presentation from Quince Productions twists your thoughts, tickles your funny bone and will possibly titillate your nether regions. Written in the mid- 80s by gay playwright Alan Bowne, the sexually charged script exaggerates a time when AIDS transformed the way we lived and generated a stigma around those infected. The succinct storyline surrounds a virus-negative woman (Jessica Snow) who sneaks into a quarantine area to persuade her reluctant positive partner (Michael Tomasetti) that she's willing to risk infection to be with him. The intimate venue allows you to get right in the center of their sexually explicit debacle, which isn't so bad considering the two cuties play the whole thing out in their undies. Totally recommended. *Every Fri. and Sat. through Aug. 28. 10:15 p.m. $15. Shubin Theatre, 407 Bainbridge St., 215-627-1088, quinceproductions.com*

BAR AIDS

There has never been a more behooving reason to get shit-faced than Bar AIDS, an event that provides ammunition to four of Philadelphia's HIV/AIDS-blasting superheroes. A mass of bars and coffeeshops across the Delaware Valley, including Woody's and Tabu, will provide a percentage of their day's earnings to ActionAIDS, the AIDS Law Project of Pennsylvania, Mazzoni Center and Philadelphia FIGHT. This is Philly's inaugural run, and timely considering recent statistics from the World Health Organization placing our region sixth in the nation with citizens infected. So take this chance to sip something from the top shelf and don't be afraid to buy your friends another round or two. The hangover will be much more forgiving if it derives from such a stellar cause. *Thu., Aug. 26, various locations, 215-981-3328, facebook.com/BarAIDSPhiladelphia*

(joshua.middleton@citypaper.net)

Have an upcoming LGBTQ event? Give it here. E-mail listings@citypaper.net.

of Diamonds, 9pm, $10. Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

■ **BOB MARLEY'S *LEGEND* PRESENTED BY CLASSIC ALBUMS LIVE** 8pm, $19.50-$32.50. Keswick Theatre, 291 N. Keswick Ave., Glenside, 215-572-7650.

■ **DANGERBIRD** with Ugh, God, Gholas & Circle The City, 8:30pm, FREE. Millcreek Tavern, 4200 Chester Ave., 215-222-9184.

■ **DAVID GRAY** with Ray LaMontagne, 7:30pm, $35-$65. Susquehanna Bank Center, 1 Harbour Blvd., Camden, NJ, 856-365-1300.

■ **DEAN WAREHAM PLAYS GALAXIE 500** with Crystal Stilts, 9pm, $18.50-$21. Trocadero, 1003 Arch St., 215-923-5483.

■ **INFINEM** with Rodoga Roga & Re-Up, 9pm. $7. Fire, 412 W. Girard Ave., 267-671-9288.

■ **JAKE SNIDER** with Samantha Gengel, Lucas Carpenter & Michael Brun, 8pm, $15-$20. World Cafe Live, 3025 Walnut St., 215-222-1400.

■ **JOE GRUSHECKY** 7:30pm, $12. Tin Angel, 20 S. 2nd St., 215-928-0770.

■ **KYLE PATRICK** with Jesse Ruben, 8-11pm. $12. MilkBoy Coffee Ardmore, 2 E. Lancaster Ave., Ardmore, 610-645-5269.

■ **STRANGE ENGINEERS** 9:30pm, $5, Tritone, 1508 South St., 215-545-0475.

■ **THE DEVIL WEARS PRADA** with Miss May I & Your Demise, 7:30pm, $15. First Unitarian Church, 2125 Chestnut St., 215-563-3580.

■ **THE NEW MOTELS** with Lightning, Jody Porter & The Black Swans & Eux Autres, 9pm, $8. North Star Bar, 2639 Poplar St., 215-684-0808.

SATURDAY 8/21

■ **ALRIGHT, JUNIOR** with Tweak Bird & Violent Soho, 9pm. $8. North Star Bar, 2639 Poplar St., 215-684-0808.

■ **BENEFIT OF LOVE FOR JANET DOWDY & HER CHILDREN** with The Dead End Kids Past & Present Members, 7pm-3am, $10. The Pennant East, Crescent Blvd. & Kings Hwy., Bellmawr, NJ, 856-931-4802.

■ **BUDDHAFEST 40**, 9:30pm, $5, Tritone, 1508 South St., 215-545-0475.

■ **CONVERSATIONS WITH ENEMIES** with A Presentation By Joe Purdy, Toy Soldiers & Cheers Elephant, 9pm, $10. Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

■ **ENTER THE HOOMS** with The Floating Ends & Big Terrible, 8pm, $15, World Cafe Live, 3025 Walnut St., 215-222-1400.

■ **FUNERAL FLOWERS** with Sinatrah, Carved Up & Mostly Dishes, 9pm, $7. Fire, 412 W. Girard Ave., 267-671-9288.

■ **FUNKY FRESH FLASHBACK TOUR VOL. 2** with EPMD, Kwame & Nice and Smooth, 9pm, $35-$50, Tromadero, 1006 Arch St., 215-922-5453.

■ **MICHALE GRAVES** with Cryptkeeper 5 & Unlocked, 6:30pm, $10, Kung Fu Necktie, 1250 N. Front St., 215-291-4919.

■ **PAUL AND STORM** with Karsten Gray and Tommy Leonardezzo, 8-11pm, $12-$15, MilkBoy Coffee Ardmore, 2 E. Lancaster Ave., Ardmore, 610-645-5269.

■ **THE NARRATIVE** with The Secret Ending, 7pm. $7. Fire, 412 W. Girard Ave., 267-671-9288.

■ **TWO PIECE PARTY!** with Footnotes, Deer Friends & Gypsy Death

and Yes, 7pm, $5–$7. Green Lane Café, 4420 Locust St., 215-222-3431.

■ **ZIGGY RETURNS** Tribute to David Bowie. 8–10pm. $21.50–$30. Sellersville Theater 1894, 24 W Temple Ave., Sellersville. 215-257-5808.

SUNDAY 8/22

■ **BILLY WALLACE** with Joe Fletcher & Kelly and the Ruths, 8pm, $8. Fire, 412 W Girard Ave., 267-671-9298.

■ **JO DEE MESSINA** with Jack Ingram & Bucky Covington, 5–8pm, $23.99–$54.99. Six Flags Great Adventure, 1 Six Flags Blvd., Jackson, NJ. 732-928-2000.

■ **THE GRADUATE** with You, Me, And Everyone We Know, Weatherbox & Soletta, 5pm, $12. Barbary, 951 Frankford Ave., 215-423-8342.

■ **THE JULIANA THEORY**, 8pm, $24. Trocadero, 1003 Arch St., 215-922-5483.

■ **THE SCENIC** with What Happened In Vegas, Makeout Party & Generoso, 8pm, $10. North Star Bar, 2639 Poplar St., 215-684-0808.

MONDAY 8/23

■ **ADMIRAL RADLEY** with Hooray for Earth, 8pm, $14–$22. World Café Live, 3025 Walnut St., 215-222-1400.

■ **NOBODY YET** with Goodman Brown, Negative Department & Lakota Sue, 8pm, $7. North Star Bar, 2639 Poplar St., 215-684-0808.

■ **SCOTT MCMICKEN** with Sprange, 8pm, $12. Tin Angel, 20 S. 2nd St., 215-928-0770.

■ **THE MIGHTY MIGHTY BOSSTONES** with Teenage Bottlerocket & The Flatliners, 7:30pm, $26.50–$29. Trocadero, 1003 Arch St., 215-922-5483.

TUESDAY 8/24

■ **PIRATE RADIO LIVE**, 8pm–1am, $5–$7. Blockley Pourhouse, 3801 Chestnut St., 215-222-1234.

■ **DRAGONZORD** with Secret Mountains, Hop Along & Da Comrades, 8pm, $10. Kung Fu Necktie, 1240 N. Front St., 215-291-4819.

■ **EAT YOUR BIRTHDAY CAKE** with Juston Stens & The Get Real Gang & TV Torso, 8pm, $8. North Star Bar, 2639 Poplar St., 215-684-0808.

■ **JAY BRENNAN**, 8pm, $15–$17. World Café Live, 3025 Walnut St., 215-222-1400.

■ **MACHINE GUN JOE** with Big Business, Jill Jacobs & the Know How & Michael Chance Band, 8pm, $8. Fire, 412 W Girard Ave., 267-671-9298.

WEDNESDAY 8/25

■ **ADAM MONACO BAND** with Hennessy Psychedelphia & Trevor Gordon Hall, 8pm, $13. World Café Live, 3025 Walnut St., 215-222-1400.

■ **CHALK AND THE BEIGE AMERICANS** with Coolrunnings & Laarks, 8pm, $8. North Star Bar, 2639 Poplar St., 215-684-0808.

■ **FLESH EPIC** with Rap Dragons, 9pm, $5–$10. Danger Danger Gallery, 5013 Baltimore Ave., myspace.com/dangerdangergallery.

■ **MONOLITH** with An Albatross & Gifts From Enola, 8pm, $8. Kung Fu Necktie, 1240 N. Front St., 215-291-4819.

■ **ROCKERS!** with The Mighty Paradons, 9:30pm, $5. Tritone, 1508 South St., 215-545-0475.

■ **THE THE BAND BAND**, 8pm, $23–$25. World Café Live, 3025 Walnut St., 215-222-1400.

■ **THIRD WIRE** with Dead Stars & SunSets North, 8pm, $7. Fire, 412 W Girard Ave., 267-671-9298.

THURSDAY 8/26

■ **MARAH**, 9pm, $15. Johnny Brenda's, 1201 N. Frankford Ave., 877-435-9849.

■ **NEGATIVE APPROACH** with Cobra Lung, 8:30pm, $12. Barbary, 951 Frankford Ave., 215-423-8342.

■ **OPENING DAY** with Adalie, The Anchor Boys & Seek To Thrill, 9pm, $7. Fire, 412 W Girard Ave., 267-671-9298.

■ **ORIGINATION MAGAZINE MUSIC SERIES** with Christa Lenee, Metropole & Toy Soldiers, 8pm, $7. World Café Live, 3025 Walnut St., 215-222-1400.

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AUGUST 20



AUGUST 27



AUGUST 28



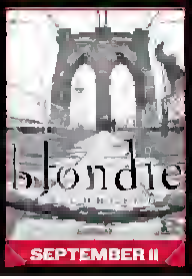
SEPTEMBER 3



SEPTEMBER 4



SEPTEMBER 5



SEPTEMBER 11



OCTOBER 7

9.16 ZIGGY MARLEY
9.17 BILLY IDOL
9.18 BADFISH: A Tribute To Sublime
9.24 LUDACRIS
9.25 TOMMY JAMES & The Shondells
10.21 311
10.22 DISTURBED
10.30 SOCIAL DISTORTION with Lucero

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SAT 21 — 6EX 6EX 6EX
Dark Wave Party
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SUN 22 — KARAOKE NIGHT
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MON 23
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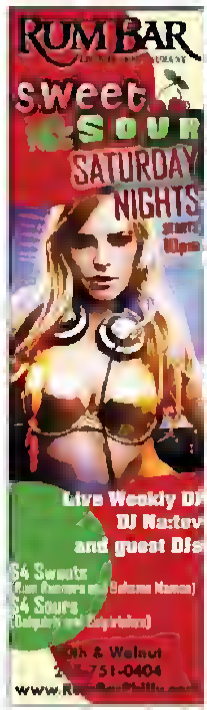
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Brent Petteschi

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-FRIDAY-
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-SATURDAY-
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$3 Bud Lights
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■ **THE ART DEPARTMENT** with Ed Schrader & TJ Kong & The Atomic Bomb, 9pm, $5-$10. Danger Danger Gallery, 5013 Baltimore Ave., myspace.com/dangerdangergallery

■ **THE OBSOLEETS** with The Friends Choir, 8-12pm, $8. Milkboy Coffee Ardmore, 2 E. Lancaster Ave., Ardmore. 610-645-5269

+ PERFORMING ARTS

Please call the phone number listed with the venue for specific dates, times and ticket information.

+ READINGS/ BOOK SIGNINGS

■ **POETS ON THE PORCH** Poets Diane Sahms-Guarneri, Carlos Soto Roman, Patrick Lucy Rodger Lowenthal, Catherine Staples, Jacob Russell and G. Emil Reutter read their work under the Great Northeast's vast stars. Sat. Aug. 21, 1-3:30pm. Rysers Museum, 7370 Central Ave.

■ **SARA SHEPARD** Inspired by her Main Line upbringing, "Pretty Little Liars #8: Wanted" is Shepard's newest novel. "Pretty Little Liars" is now an intensely addictive ABC Family television show. Thu, Aug. 19, 6pm, Borders Rockellers, 1149 Lancaster Ave., Bryn Mawr

+ THINK TANK

■ **DRINKING LIBERALLY** Get tipsy, talk progressive politics, hate on the conservatives. Liberally. Every Tue. 6-9pm. FREE. Joes Pistolas, 236 S. 15th St., 215-545-4101

■ **ECO HOME NETWORK POTLUCK** Network with other green minded people while touring an eco-friendly house and chowing down. Tue. Aug. 24, 6:30-8:30pm. FREE. Eco Home, 516 Carpenter Lane, 215-438-1617

■ **FRIDAY NIGHT READING GROUP: HASEKAMP** A weekly potluck during which open discussions are held with artists, writers, curators and anyone interested. Have fun, eat grub and get creative! Every Fri, 6-8pm. FREE. Institute of Contemporary Art, 118 S. 36th St., 215-898-7108

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portioncontrol
By Drew Lazor

CHAAT STUFF

DESI CHAAT HOUSE | *501 S. 42nd St., 215-386-1999, desichaathouse.com. Open daily, noon-10 p.m. Chaat, $4.99-$6.99; biryani, $6.99-$7.99; wraps, $3.99-$5.99; desserts, $3.99. Wheelchair accessible.*

➤ **DISPENSERS OF THE** quintessential South Asian street food, chaat vendors dot the Indian subcontinent with the same work-a-day ubiquity as the hot dog dealers who hustle on the streets of Any City, U.S.A. While chaat — the homey combination of crunchy flour crisps, chickpeas, yogurts, sauces, herbs, spices and whatever else — does not have much contextual footing with American grab-and-go eaters, it's a snack that can appeal to anyone who's short on cash and open-minded about dough. Desi Chaat House, owned by Hasan Bukhari of Desi Village, has taken the chaat cart next-level, serving the treat out of a multi-hued building that looks like a solved Rubik's Cube.

Inside is mostly counter, behind which a fast-moving staff dips into candy-store gumball containers warehousing an earth-toned arsenal of crispy-crunchy starting points. There's little room left once the mostly South Asian clientele starts crushing into line. Good thing the chaats, handed over in rectangular takeout trays, are portable — and even better that they're pretty damn good.

Visually, chaat is something like taco dip that believes in dharma, with multiple layers representing multiple textures. Start with the classic papri chaat, papri (white-flour wafers, not unlike fried wonton wrappers) studded with spiced potatoes, chickpeas, big hunks of raw red onion, cilantro, a thin, cooling yogurt and cubed mango that adds a smirking sweetness. Mumbai chaat introduces savory fried lentils and whole peanuts. Samosa chaat features the potato-filled dumplings jutting up from beneath a shallow, starchy pond-like deep-fried rock formations. Meatheads can't go wrong with the lamb chaat, topped with cold hunks of heavily spiced meat cooked in an tandoor oven.

Desi Chaat House also does biryani dishes and wrap sandwiches, but your smartest move is ordering the house specialty. I do have to take issue, though, with their carnival-barker slogan, "from mild to wild" — they playfully claim that everything can be augmented in the heat department, from "American spicy" to "Indian spicy." (One staffer even raised a flattened palm well above his head to indicate just how brutal that latter level was.) Then why were none of the chaats I requested to be kicked up even remotely hot? When I say I like it wild, I really, really mean it.

(drew.lazor@citypaper.net)



SUCK IT. Fat Salmon serves amaebi, or sweet shrimp, sashimi-style but plates their amazingly suckable deep-fried heads on the side as an added bonus.

JESSICA KOURKOUNIS

[review]

FLY FISHING

Fat Salmon serves high-quality sushi, but it should take a few more risks. By Adam Erace

FAT SALMON | *719 Walnut St., 215-928-8881, fatsalmonsushi.com. Lunch Mon.-Fri., 11:30 a.m.-2:30 p.m. Dinner Mon.-Thu., 5-10 p.m., Fri.-Sat., 5-11 p.m., Sun., 5-9:30 p.m. Appetizers, $2-$12.50; sushi, $3-$14.50; combinations, $15-$42.50. BYOB. Wheelchair accessible.*

If you've never sucked a shrimp skull, you're missing out on one of life's great food pleasures. Like only the holiest of sushi sanctuaries, Walnut Street's Fat Salmon serves amaebi, or sweet shrimp, with a side order of their own heads, deep-fried and anointed with maple-y eel sauce. It's a macabre scene for the squeamish, like a magic trick gone very awry, but the wise know what's up. Here's the instructional: Open mouth. Insert open end of crustacean cranium. Inhale sharply. What follows is a shotgun blast of all the best bits, sweet and rich, like shrimp mixed with foie gras. Getting this brain is almost as satisfying as receiving the other kind.

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Halfway through the second head, I almost forgot about the amaebi themselves, chilling off to the side on a white platter laden with various nigiri, sashimi and a radioactive-looking roll called the Rolling Fire. The shrimp's bodies were opened like books, butterflied into pairs of glassine pink petals that glistened under the restaurant's globe-shaped pendant lights. Cool, subtly sweet and mild in an agreeable way, the meat seemed almost puritanical by comparison.

That's a fair way to describe much of the fare at Fat Salmon (née Shinju), which owner Jack Yoo relocated from Locust Street to just off Jewelers' Row (changing its name in the process) back in February. Yoo's brother, Shaun, handles the kitchen and sushi chefs, and his selection of species to slice can be as staid (tuna, salmon, eel, etc.) as it is impeccably fresh. Aficionados of exotic seafood might be disappointed — for a place named Fat Salmon, you'd think there'd at least be toro, but there's less fatty belly here than at Fashion Week.

This would be fine were Fat Salmon your run-of-the-mill California roller, but the slick, saturating design indicates the Yoos are aiming for a higher, sleeker purpose. There are no less than six types of light fixtures and four kinds of wall treatments, including elaborately patterned bronze paper, a stretch of waterless waves lit blue and red to mimic a sunset at sea, a mural, and a three-dimensional expanse of tiled square blocks that looks like something off the set of *Legends of the Hidden Temple*.

Aim for the seats beneath the canopy of curving pipes, sequestered from the jostle at the room-length banquette by a glass partition etched with decorative Japanese lettering. Or sidle up to the sushi bar, as I did one day for lunch. Long, smooth, matte and white, it's like a blown-up side view of a MacBook, cutout windows where the USB ports would be. A clever built-in ledge holds tiny

>>> continued on adjacent page

<<< continued from previous page

You wonder what else they could do with a little more fire. Fat Salmon may be a dime piece, but strictly-sushi spots are a dime a dozen.

white teapots filled with soy sauce and the BlackBerrys of diamond dealers and lunching lawyers.

Here at the bar, I devoured some donburi, one of a dozen lunch specials. The heaping, broth-soaked rice bowl brimmed with onions, peppers, scallions, a condiment-size pork katsu (you can get chicken, too) and a thin omelette. The egg dampened the cutlet's once-crisp breading, but I can't really complain considering the dish was just $9, and included Fat Salmon's miso soup, fragrant, musky and full of toothy wakame. That price allowed a splurge on octopus nigiri, violet-rimmed coins of snow-white tentacle draped like armchair doilies over well-seasoned sushi rice. Fat Salmon imports whole precooked tentacles. I so want to turn my nose up at, but they were just too good — clean-tasting, with a bit of chew. I liked that texture on the squid, as well — the calamari graced my sashimi platter at dinner, with the added bonus of a gem of tuna tucked into each ring.

Scallops landed two ways at my dinner table, first as slippery discs of sashimi (sweet, but not as sweet as ones shucked and sliced live), then in the aforementioned Rolling Fire roll, featuring a broiled-on-top sauce as orange as a highway worker's reflective vest. "You sure?" my demure waitress asked when I ordered it. "It's really spicy." The blazing sauce certainly was as advertised, a chunky flow of red pepper paste, chili oil, mayo, crabstick and scallop globbed onto a roll up of shrimp tempura and cucumber. It's one of 27 specialty maki, each outfitted with deliciously silly names (Lipstick Trace, Miss Sake Bomb) and unconventional additions. Mr. French Kiss' masago/crabstick base gets a crown of tres-chic bacon and tartar sauce, there's a fiesta of pico de gallo and sour cream atop the White Forest. For the signature Fat Salmon maki, Yoo rolls cucumber, tomato and cream cheese, then lays salmon over top — with applesauce.

A bit more traditional was the tempura. It's particularly crunchy here, evidenced by a basket of frittered veggies (or, as the menu calls them, "vege") that included peppers, string beans, broccoli florets and buttery sliced yams the size of Creamsicles.

Fat's shuman were fly, featuring dainty gumdrops of sweet ground shrimp bandaged in wispy skins, and I loved the giant bowl of udon soup, which had a flavor just as deep as the near bottomless vessel it came in. They serve the pot — brimming with elastic noodles, meaty shiitakes, tofu, fish cakes and soy- and mirin-enhanced dashi kombu broth — with a shaker of shichimi togarashi, the Japanese seven-spice blend that electrified each spoonful with a complex, savory heat.

Makes you wonder what else they could do with a little more fire — currently, the only cooked items are the appetizers and lunch dishes. Fat Salmon may be a dime piece, but strictly-sushi spots are a dime a dozen. Man cannot live on raw fish alone. Time will tell if Fat Salmon can.

(adam erace@citypaper.net)









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WHAT'S COOKING



La Tomatina Tastings at Amada *Through Aug 25, $55* ➤ La Tomatina, an annual festival in Buñol, Spain, is one of the world's biggest food fights, with participants attacking each other with more than 150,000 tomatoes each year. In honor of this culinary riot, Amada has put together a four-course menu centered around the juicy ammunition. You can stop in any time to try the prix fixe meal, which will highlight fresh summer flavors with dishes like tomate coca, salmorejo soup and ensalada de tomate con chorizo. Jose Garces kindly requests that you refrain from hurling your meal across his dining room. *Amada, 217 Chestnut St, 215-625-2450, amadarestaurant.com.*

Sour Fest 2010 at Devil's Den *Thu.-Fri., Aug. 19-20, pay as you go* ➤ Pucker up — South Philly's Devil's Den devoted an entire draft tower of sour beers of all types this week. They started out with brews like Petrus Aged Pale Ale, Russian River Consecration, Bell's Oarsman and Ommegang Zuur, but see what other tart treats they've got up now that Sour Week is winding down. *Devil's Den, 1148 S. 11th St, 215-339-0855, devilsdenphilly.com*

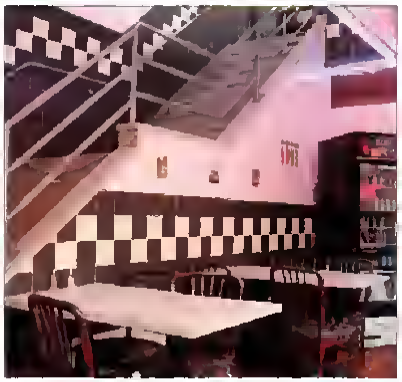
Summertime Lobster Bake at City Tap House *Sat., Aug. 21, 3-7 p.m., $40 ($45 at the door)* ➤ Enjoy the tastes of the shore without leaving the city at City Tap House's Philly-centric outdoor lobster bake. The price of admission will get you four drink tickets, good for any of four featured summertime craft brews; a bag of food, including clams, mussels, corn and lobster; sides like rice and potatoes, and access to a ton of drink specials. *City Tap House, The Radian, 3925 Walnut St, 215-662-0105, citytaphouse.com*

Hudson Beach Beer Tasting with Triumph Brewing Co. *Thu., Aug. 19, 6:30-8:30 p.m., $40* ➤ Old City glass studio Hudson Beach will provide the glasses (naturally) and Triumph will provide the beer at this educational tasting. Try four delicious brews, each paired with a different cheese, combos include Helles Lager with Morbier or Uplands Pleasant Ridge, and C&C Stout with Gorgonzola dolce or Cashel blue. During the tasting, Hudson Beech's Sean Gilvey will demonstrate how pint glasses are made, and at the end of the evening, you get to take one home on the house. *Hudson Beach Glass, 26 S. Strawberry St, 267-319-1887, hudsonbeachglass.com.*

—Eric Henney

feedingfrenzy

By Drew Lazor



NOW SEATING

Karmichael's Kafe | What was Raghu's on Eighth just south of Fitzwater is now Karmichael's Kafe, a primarily-takeout joint specializing in breakfast (hot cakes, waffles, eggs) and classic South Philly sandwiches (roast pork, cheesesteaks, meatball, sausage and peppers, etc.) Open since early July, the cafe-with a-K delivers in the area, they're open Monday to Saturday from 11 a.m. to 8 p.m. *743 S. Eighth St., 215-238-5755*

WAITING LIST

Biba | Jon Myerow of Tria is launching this new bar by the end of the month. To encourage a convivial atmosphere, the space will have no TVs, WiFi, live music or karaoke — all the more reason to focus on 26 wines by the glass, 10 craft beers in bottles and one on cask, plus charcuterie, cheese and chocolate. *Left Bank Building, 3131 Walnut St., bibawinebar.com.*

LITTLE VITTLES

Monk's Café (16th and Spruce), which was struck by a SEPTA bus on Aug. 10, reopened for business this past Saturday. Since the damage occurred to the front of the building, guests must enter through the alley while the main entrance is repaired. Co-owner **Tom Peters** says the password for speakeasy-style admittance is "SEPTA." ➤ **Munish Narula** has opened his latest **Tiffin** at 847 Lancaster Ave. in Bryn Mawr. ➤ **The Diving Horse**, the Jersey Shore BYOB from the **Pub & Kitchen** crew (2109 Dune Drive, Avalon, N.J.), has extended its serving season through the month of September. ➤ Oenophile haven **PINOT Boutique** (227 Market St.) is finally able to actually sell wine to its customers — a special section of the state liquor code allows Pennsylvania wineries to team with retail locations, so the shop has struck up a partnership with ChesCo's **Paradocx Vineyard**.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

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I am a local woodworker/sculptor looking to make one of a kind pieces or replicate/restore old carvings etc. I take a huge amount of pride in my work and craft. I would love to create a piece unique to the customers wishes. These pieces are great for home or work. Please consult my website for an idea of my work although there are many large carvings this have not been np[loaded yet.

DISCOUNT DESIGNER ART
Looking for original designer art pieces to add to your internal space. Andres Artz has what you are looking for for less. www.andresartz.com

FINE ART/ERTE/GROSHL
All artwork is handsigned and Numbered By the artist Certificates of authenticity on back. All artwork is very nicely Framed. Artwork is from 1980 Burt Greedel. Take most of your leds $300. Amatelis Delle Coste Angelics $300. Amelete Delle Costa Cant reluce number 35 of 325 $300. ERTE TWINS ISTERS Number 20 of 350 $3500

FOR SALD FRANKLIN MINT ALMONT ANGELS OGLLECTIBLES
Franklin mint almost angels figurines from 1986 for sale. All 14 included along with wooden display with gold gate type doors not homemade specifically for these figurines. They are in great shape no chips or cracks. I've seen them going with the display for $250. I'm asking $200 so there is room for the purchaser to make some too. If interested. Email or text 4848550598

GPS TRACKER (RENTALS)
http://www.dpi-surveillance-equipment.com/tracking_devices.html

HOSPITAL BED ARE HOYA POINT
Hospital Bed, remote control feet/head raise. Inflatable vinyl mattress, bed is stable on wheels and hoya hoist. great condition, asking $300 or will donate for tax write off. E. Mi Airy section of Philly. Can deliver in NW area or S. Jersey. Prefer pickup. Call Rod at 609-827-6129

HENNY CAMERA BESTALS
http://www.dpi-surveillance-equipment.com/dvr_based_hidden_cameras.html

PERSONAL PROTECTIOB
http://www.dpi-surveillance-equipment.com/personal_protection5.html

RARE WIEARH OF OZ HOBATE CHECK
For sale RARE wizard of oz rebate check from 1989 in e frame. The check is for $5. Is rare because most people cashed them and at very collectible due to that fact and how nice the picture in the background is as well as the shape. Is in since. Is always been framed. I am looking to get $50 for it which at first and far due to the rarity and how nice it is. If interested email or text 4849550689

SIM CARD READHE (PRO)
http://www.dpi-surveillance-equipment.com/800048899.html

SPY / GADHETS (BUY OR RENT)
http://www.dpi-surveillance-equipment.com

Pets

KITTENS4 ADOPTION!
Looking to adopt? Check out Northeast Animal Rescue! All our animals are fully vetted, microchipped, UTD on shots and socialized in loving foster homes. NAR currently has approx. 15 cute and cuddly kittens up for adoption. Check them all out! Online at http://nearescuegroup.org

Health Services

6WK YOGA SERIES FOR RUNNERS
Flow to the Finish Line. A 6-week Yoga Series for Runners. Wake Up Yoga South. 6 Wednesdays, 6-7:15pm, September 1-October 6. No previous yoga experience necessary! Contribution $75. Pre-registration is required. Please call the studio at 215.235.1228

BEGINNERS YOGA IN FAIRMOUNT
9 week Brand New Beginners Series. Wake Up Yoga Fairmount. 9 Tuesday nights, 7:30-9pm, August 17-October 5. Contribution: $108 for the 9-week series. Pre-registration is required. Please call the studio at 215.235.1228

YOGA IMMERSION W/CORINA
Accompanied by Thomas Flanagan at Star Wake Up Yoga Fairmount. Friday, August 13th, 1-3pm. Contribution $15. No pre-registration required.

jobs

Help Wanted

AIRLINES ARE HIRING:
Train for high paying Aviation Maintenance Career. FAA approved program. Financial aid if qualified-Housing available. CALL Aviation Institute of Maintenance (888) 834-9715

ASST AUDIENCE SERVICES MGR
Walnut Street Theatre seeks Asst. Audience Services Mgr for 2010-2011 season. Responsibilities include audience customer service, gift shop, lobby base management and coordinating volunteer ushers. Must have excellent people organization and computer skills. Salary $480/wk + excellent benefits. Start 8-24-6 days/wk schedule. Cover letter/resume to WST, 825 Walnut St., Philadelphia, PA 19107. Attn: Angelle Evans. EOE

HELP WANTED
Independant Sales Agent for Collection Agency! Sell Collection Services To Business Owners. Earn Lifetime Commissions Per Sale. Set Your Own Hours. FT/PT. Full Commission. Independent Agent Position. B2B Sales Experience Required. Call Jim 800-922-1505

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TRAVEL. WORK. PARTY. PLAY! New Hiring 18-24 guys/gals to travel w/fun young biz group. NY, LA, MIAMI. 2wk PAID training. Hotel and transportation provided. Return guaranteed. 1-877-258-8883

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Extra Income! Assembling CD cases from Home! No Experience Necessary! Call our Live Operators Now! 1-800-405-7619 Ext. 2450 http://www.easywork-greatpay.com

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CDL drivers needed to deliver trucks from PA to surrounding area. Set your own schedule. Call 1-866-764-1601 to www.qualitydriveaway.com for information.

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CDL A Drivers You Deserve The Best! We have high Miles, Great Pay, Reliable Hometime. 2011 Freightliner Cascadias! $500 Sing. anfer Flatbed Drivers. CDL-A 6mo OTR West from Express. 888-801-3295

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Driver-COMPANY Up to $2000 Bonus for Experienced OTR drivers and Teams. Consistent Miles. Excellent Health Benefits. 6 mo OTR exp. & current CDL. 888-463-3462 www.usatruckjobs.EOE.m/th/v

HELP WANTED DRIVER
Drivers Hiring Regional Van Drivers. 41.5 cpm with 2 years experience. Great Benefits. Home EVERY week. 1 year tractor. Trailer experience required. Call 888-807-5437 or apply online at www.averitteexpress.com. Equal Opportunity Employer

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Professional Drivers! Class-A CDL Drivers Needed! Practical Mile Pay $2,400 Bonus. Guaranteed Home Time. Strong Stable 9 Sale. 1 Year OTR experience required. www.veritta.com 800-333-8291

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real estate

Homes for Sale

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www.membomovers.com

Online: www.OnlineBidNow.com Hudson & Marshall 1 ###-539-4174

ROW HOME FOR SALE
We are looking for a buyer for this row home in South Philly. It is a total remodel and we are asking 30K but we are open to negotiations for a good solid offer. The house is located on Manton Street near Grays Ferry. If you are interested please call (202) 544-5529 for more information. Thank you

SINGLE FAMILY BR/R F/ SALE
Fabolous Spacious 5 Bedroom Single Family House For Sale! Big Dining Room / Living Room! Big Eat In Kitchen! Seperate Nice Donnelly! 1 1/2 Baths! Back Yard With Garage Close to Public Transportation! Price To Sell! Only $154,995 For An Appointment Call Nick. @ 215-983-5949

Land/ Lots for Sale

LAND FOR SALE
ABANDONED SOUTHERN TIER FARM 14 Acres- $25,995 w/Gorgeous views, excellent deer and turkey area. State lands all around. Beautiful woods and meadows. Financing available. Call today for FREE CLOSING COSTS! 888-229-7843 www.LandandCamps.com

LAND FOR SALE
Cameron County PA 2.6 acres with stream and state forest frontage. Mostly flat. Part wooded. Part open. Perc approved, surveyed. $39,000. Owner financing. 888-668-8079

Real Estate Wanted

CASH OFFER IN 7 MINUTES!
WE BUY HOUSES FAST!!!!!! We pay you top $ for your home, tell everyone you know who is selling and save them from paying expensive fees! CASH OFFER IN 7 MINUTES. CLOSE IN 3 DAYS! CALL OR E-MAIL OR VISIT ONLINE NOW! ANDREW LIFE SUPPLYS LLC 1-800-715-0452 ANDREW@LIFESUPPLYSLLC.COM LIFESUPPLYSLLC.COM

rentals

Apartments for Rent

2+ BEDROOM WITH DEN
South Philadelphia 2+ bedroom renovated apartment large kitchen den pets ok LOCATORS 215-922-3400

2+ BEDROOM WITH DEN
South Philadelphia 2+ bedroom renovated apartment with den large kitchen pets ok $600 a LOCATORS 215-922-3400

2BR APT REAR ST. JOES UNIV
Newly Renovated 2BR In Wynnefield. C/A, D/W, all new appliances. $50/month plus util. Call 215-279-8905

2BR IN HISTORIC GERMANTOWN
Bright 2 bedroom available August 15th. Kitchen (with dishwasher) with island connecting the dining room. Entire 3rd floor with two separate entrances. Hardwood floors and Central Air conditioning. Tons of storage space. Laundry facilities in the building. One block from Irian to center city. Close to Fairmount Park. Call us at 215-944-8891 or email us at historicgermantownproperties@gmail.com

$775 / 2BR RENTAL
Rent: $775 — — two bedroom — apartment has the final touch — corner la Glenview Strets 9 Bingham Street (or may have plenty of light) — small front yard 9 small side yard — 10 miles/20 min drive to Center City — walking distance to Chestnuthan stop on #9 Rail Line (20 mins to Center City) — driveway pins plenty of parking on street — utilities not included — please contact Jason B (215) 289 0777 or jason.blutinel@yahoo.com

APARTMENT WITH PARKING
Art Museum apartment Utilities are paid high ceilings off shala parking appliances LOCATORS 215 922 3400

APARTMENT WITH PARKING
near 4th & South has a 2/3 bedroom 2 baths with off a rela parking small yard walk in closet and w/d Small pet ok $1,350.00 Call Eric at 215-399-9382

ART MUSEUM: 2BED W/ PARKING
Cityview 2 Bed/1 Bath w/ parking 24-hr Illuminesecrit and doorman. All utilities included. No pets allowed $1925/mo Call 215 704 3776 for appt

MANSION OF APARTMENT
Overbrook Park No credit check rag nirad Mansion apartment private entrance yard $600 LOCATORS 215 922 3400

MANSION OF APARTMENT WITH YARD
Overbrook Park Manafon apartment No credit check private entrance yard $600 LOCATORS 215 922 3400

NORTHERN LIBERTIES
Renavated in 2006 3 bedroom 1 bath apartment for rent. Hardwood floors throughout, washer/dryer access and AC units. Off a rela parking available. Small pets ok. Available 9/1. $1,800/mo. Call Jason le 215-327-2217

OVERBROOK PARK
Ovarbrook Park Mansion apartment No credit check private entrance yard $600 LOCATORS 215 922 3400

RAJA PROPERTY 110
PRITHVI 110 We deal in all types is property - rent/sale/purchase/lease of Apartments, Flats Villas Houses Land and Office Space. We deal in a wide variety of residential and commercial property is Vadodara Gujarat. Email: propertyraja@gmail.com

SOUTH PHILADELPHIA
Sauth Phila 2+ bedroom renavated apartment large kitchan den pets ok $600 a LOCATORS 215 922 3400

SOUTH PHILADELPHIA
South Philadelphia Renovated large apartment utilities paid storage hardwood floors LOCATORS 215 922 3400

UTILITIES PAID APARTMENT
Fittenhouse Sqnara renovated apartment utilities paid hardwood floors appliances LOCATORS 215 922 3400

Studio/ Efficiency

9TH/PINE
Charming Studio in Grown alone. Hi Ceilings. HW Flrs. Sep. Kitch. Intercom Entry. Onsite Laundry. $715/Mo. Avail Sept. 215-735-8030 Lic # 216245

RITTENHOUSE SQUARE
Rittenhouse Square Renovated 9 charming apartment 9 Utilities paid "Hardwood floors" large kitchen $800's LOCATORS 215 922 3400

One Bedroom

13TH/SPRUCE
Beautiful Art Deco High rise! 1Bdrm Apt. Desk Attendant. HW Flrs. Updated Kitch. On-site Laundry. Intercom Entry. Amazing Location! Avail Oct. From $1060/Mo. 215-735-8030 Lic #219789.

13TH/SPRUCE
HUGE 1bdrm in Beautiful Brownstone. Great Location. Hi Ceilings. 2 Deco FP. HW Flrs. Updated Kitchen. On-site Laundry. AC. Intercom Entry. Pet Friendly. Avail Sept. $1340/Mo 215-735-8030 Lic # 360139

13TH/SPRUCE
Huge 1 Bdrm In Beautiful Brownstone. Large Rooms. Abundant Closet Space. Modern Kitchen. Walk-in Cedar Closet. Laundry. Intercom Entry. Avail Sept. $925/Mo. 215 735-8030 lic# 360139

1ST FLOOR PRIVATE ENTRANCE
Cobbs Creek Park 1st floor 1 bedroom duplex private entrance patio pets ok $600 LOCATORS 215 922 3400

CENTER CITY 1 BED ROOM
Center City Have pets? 1 bedroom apartment pets! No credit check $500 LOCATORS 215 922 3400

CHESTNUT HILL
Chestnut Hill No credit check required 1 bedroom 2 story apartment yard private entrance negotiable lease pets welcomed $800's LOCATORS 215 922 3400

EAST GERMANTOWN
East Germantown 1st floor brick Duplex 1 bedroom big kitchen hardwood floors $500's LOCATORS 215 922 3400

FAIRMOUNT APARTMENT
Fairmount Renovated 1 bedroom apartment parking No credit check $500's LOCATORS 215 922 3400

HISTORIC GERMANTOWN
Historic Germantown Victorian 1 bedroom apartment parking hardwood floors pets welcomed $600's LOCATORS 215 922 3400

QUEEN VILLAGE: 4TH + FITZWATER-
1 BR Wall-to-Wall Carpet, Central Air, Washer/Dryer, Dishwasher $745+ No pets. Call 215-432-4695, between 9am-10pm. **RENTAL SPECIALS*

UNIVERSITY CITY
University City Have pets? 1 bedroom apartment lease negotiable big kitchen $500 LOCATORS 215.922.3400

Two Bedrooms

1173 SOUTH 10TH STREET
$1350 a Month. Central Air, Washer/Dryer, Dishwasher Included! **Great Neighborhood! MUST SEE!** CALL (215) 922-3910 mcalabro@comcast.net

2BR CONDO IN LIBERTIES WEST
Move In NOW! Gorgeous 2BR condo in Liberties West. Huge Kitchen. Marble Bath. HW floors. parking. Laundry onsite. Courtyard views. Gated Community. MUST SEE. For More Info Contact Kim Schreiner, RE/MAX Affiliates NE. Mien 215 335 6900. Call 215.510.2149 KimSchreiner@comcast.net or visit http://www.KimSchreiner.com

ART MUSEUM AREA
Luxury Bi-level 2 bedroom 2 fireplaces large yard all amenities available. $1300 Plus Utilities (215) 232-7466

**SOUTH 9 AMERICAN STS- New 2BR Wall-Wall Carpet, Central Ac, Washer/Dryer $975-$1150+ No pets. Call 215 432 4695, between 9am-10pm **RENTAL SPECIALS*

TORRESDALE DUPLEX
Torresdale 2 bedroom Duplex yard deck patio garage basement air LOCATORS 215 922 3400

UPDATED 2 BEDROOM
Chestnut Hill Area. Updated 2 bedroom hardwood floors dining room yard pets ok $675 LOCATORS 215 922 3400

Three+ Bedrooms

3 BEDROOM IN SW
Southwest Philadelphia No credit check. 3 bedroom 2 story home garage basement pets ok. $950. LOCATORS 215.922.3400

ART MUSEUM 3 BEDROOM
3 bedroom home in Art Museum large rooms fireplace pets ok $1200's LOCATORS 215.922.3400

ATTY'S B/R HOUSE RENTAL
Fantastic Big Spacious 5 Bedroom Home For Rent Available Septeimber 1st !!! Big Living Room, Dining Room! Large New Kitchen, Dinette! ! & 1/2 Bathroomsl Have Fun In The Sun! Private Back Yard! Excellent Area! Walking To Temple! Next to Public Transportation! Call Bella to make an appointment 215 389-9949

AVENUE OF THE ARTS
PENTHOUSE Avail! One of a kind spacious bi-level penthouse in historic Art Deco High Rise. 3bdrms/ 3 Full Baths/ 2 half baths. 4 Lrg Terraces w/Amazing City Views. Entertainment Rm w/Wet Bar. New Kitch w/ Granite Counterlops. W/D. CA. Vaulted Ceilings. HW Flrs. Avail Sept. $4300/Mo 215-735-8030 Lic #219789

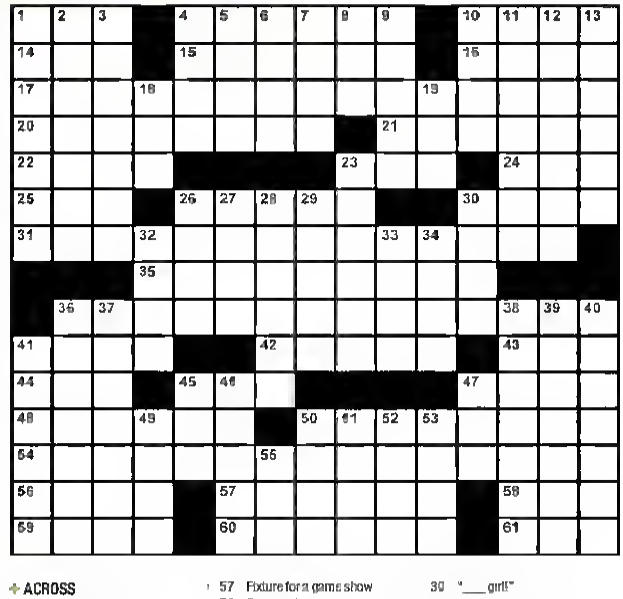
E OAK LANE 2BR WITH DEN
East Oak Lane 3 bedroom home with den fenced yard huge kitchen $700's LOCATORS 215 922 3400

FABULOUS 5 BEDROOM HOUSE
Charming Big Spacious 5 Bedroom Single Family House! For Rent - Available Now!!! ? Big Kitchen, Dinette! ? Large Living Room, Dining Room! ? 1 ½ Baths! ? Nice Back Yard! ? Walking Distance to Temple! ? Near la Public Transportation! ? Only $1300 per Month! For Appointment Call Bella @ 215-389-9949

RENOVATED 2BR IN E MT AIRY
3 bedroom home with renovated kitchen and bath. Hardwood floors throughout. Washer/dryer hookup. Deck. Off street parking. Pets ok. $1,200/mo. Call Jason le 215-327-2217

jonesin'

By Matt Jones

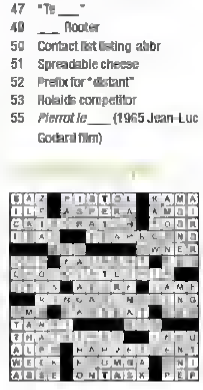


ACROSS

1 Sweltering
4 Missourian's phrase
10 Pop group on a 1993 stamp in their native Sweden
14 Judge in the O.J. Trial
15 Not just hurtful
16 *The King and I* setting
17 Newly coined word
20 Drangey drink
21 Renaissance painter Bruegel
22 "Now ___ me down to sleep..."
23 Coat hook, maybe
24 "Blah blah blah"
25 *Hostel* director Roth
26 Less refined
30 Entr'___
31 Definition of the coined word, Part 1
35 Squealed on
36 Part 2 of the definition
41 Staffs
42 PageMaker maker that merged with Adobe
43 Dream with a Cockney accent
44 "___ be a shame if you didn't"
45 Doberman's warning
47 Skating jump
48 S. to a soldier
50 Assistance
54 End of the definition
58 Monogram ltr
57 Fixture for a game show
58 Screener's org.
59 Food served in its own shell
60 "Quite a hot day out" response
61 JFK stat

DOWN

1 People classified as "homo grooviue" by humor website Uncyclopedia
2 Board game also called Reversi
3 Got ready to fire
4 Fruit in a gin fizz
5 Prefix meaning "seven"
6 Will-___-wisp
7 "What did you just say?!?!"
8 Fairy queen mentioned in *Romeo and Juliet*
9 Get hitched in private
10 Tennis legend Arthur
11 Gene therapy's field
12 She had a *Feast* in a 1987 Danish film
13 Punish with a fine
18 What blue sometimes denotes
19 Captain Link Hogthrob, e.g.
23 ___ one's self on (had an ego about)
26 Panther sound
27 No vote
28 Mixologist's station
29 Actress Kayla of *The Vampire Diaries*
30 "___ girl!"
32 Makes a mistake
33 Stir fry ingredient
34 Paint store options
36 Woman in Pushkin's *Eugene Onegin*
37 Native to a particular area
38 Pop duo on a 1991 postage stamp in their native Sweden
39 Least restrictive
40 Was down in the dumps
41 Hard-to-characterize type
45 *Despicable Me* main character
46 Creaks while you speak
47 "Te ___"
49 ___ Rooter
50 Contact list listing: abbr.
51 Spreadable cheese
52 Prefix for "distant"
53 Rolaids competitor
55 *Pierrot le* ___ (1965 Jean-Luc Godard film)



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1708 Ridge Avenue Philadelphia, PA 19130

vations in East Mount Airy Negotiable lease terms yard dishwasher $ 800 LOCATORS 215 922 3400

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Homes

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CENTER CITY BROWNSTONE
5 BEDROOMS 2 FULL BATHS AVAILABLE IN THE CENTER CITY AREA RENT AT 2150.00 PLUS UTILITIES AVAILABLE AFTER SEPTEMBER 1ST PLEASE CALL 215 545-1986

CHESTNUT HILL AREA
CHESTNUT HILL AREA No credit check 6 room home air fenced yard $750 LOCATORS 215 922 3400

FISHTOWN SINGLE HOME
FISHTOWN Single home 4 bedrooms fireplace high ceilings basement pets ok Garden! LOCATORS 215 922 3400

GRADUATE HOSPITAL HOME
2story 4bedroom home In Graduate Hospital yard patio basement washer/dryer hardwood floors $1100 s LOCATORS 215 922 3400

HARROWGATE
3 bedroom 2 story house No credit check yard pets LOCATORS 215 922 3400

HAVE PETS? AVE OF THE ARTS
Avenue of the Arts Have pets? 4 bedroom 2 story house yard basement $850 LOCATORS 215 922 3400

LARGE 4 BEDROOM SINGLE
Roxborough 4 bedroom Single home patio hardwood floors basement yard Bring pets! LOCATORS 215 922 3400

LEASE PURCHASE
Caster Gardens 2 story 6 room home Lease purchase 6 Own It pets ok $725 LOCATORS 215 922 3400

LEASE PURCHASE NEAR ZOO
Near the Zoo Lease purchase 4 bedroom 2 story home patio washer/dryer pets ok $700's LOCATORS 215 922 3400

MANAYUNK 2 STORY HOUSE
Two story house in Manayunk 3 bedrooms with appliances washer/dryer dining room yard and patio LOCATORS 215 922 3400

NO CREDIT CHECK 2 BEDROOM
Center City No credit check fenced 2 bedroom 2 story house basement yard pets LOCATORS 215 922 3400

RENT TO OWN IN TEMPLE
Temple University Rent to Own! 5 bedroom 2 story house fenced yard basement patio! $1095 LOCATORS 215 922 3400

SINGLE ROME IN FISHTOWN
Fishtown 4 bedroom Single home high ceilings fireplace basement pets ok garden! LOCATORS 215 922 3400

SOUTH PHILADELPHIA
South Phila 4 bedroom 2 story house exposed brick washer/dryer basement Bring pets! LOCATORS 215 922 3400

TEMPLE UNIVERSITY HOUSING
AVAILABLE AUGUST 2010 3 BEDROOMS 1 5 BATHS FULL BASEMENT LIVING RM EAT IN KITCHEN EATING AREA YARD PARKING CLEAN SECURE 1 BLOCK SOUTH OF UNIVERSITY FOR MORE INFO CONTACT de21061@verizon.net or call 443 942-2845 re 2114

Garages/ Parking

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Parking Space for rent at 2nd & Race 165/month Email ar Call 215-278-8905 for mare info

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Seeking single female to share a 2Bdrm apt, the room has a bed and private bath/rm A/C laundry rm in Bldg. This room only accommodates 1 person. Close to Montgomery Mall. Drug free Smoke outside only no Pets. Looking for right chemistry with someone to exchange free rent for cleaning & other small chores Call Mac 215-801-9144 Free Rent

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http://www.renziproperties.com/

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9TH & PINE- 1BD, New Kitchen, Bath, utilities included- $900.00

12TH & SPRUCE- Studio, H/W, C/A, Laundry, Utilities Included, Courtyard- $685.00- $815.00

830 PINE STREET- Large 1 BD/1BA H/W, Laundry- $1000.00

CHESTNUT HILL

WILLOW GROVE AVE-1BD, 1BA H/W, laundry, Included heat, hot water and cooking gas- $790.00

1BD JR. W/W, Laundry, Included heat, hot water, cooking gas- $725.00- $740.00

LANSDOWNE

93 S. LANSDOWNE AVE- Large 2 BD/1 BA H/W heat & hot water included, laundry- $950.00

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SOUTH PHILA

6XX MOUNTAIN ST--TWO BEDROOM LIV DINING KITCHEN NICE SIZE HOME

16XX S BEULAH THREE BEDROOMS H/W FLOORS C/A EVERYTHING NEW!!

4XX CROSS ST NEW CONSTRUCTION THREE STORY HOME WITH MASTER SUITE AND DECK TWO ADDITIONAL BEDROOMS AND TWO FULL BATHS GREAT KITCHE

BELLA VISTA

13XX ANNIN ST TOTAL RENOVATION THREE BEDROOM 1 5 BATHS MODERN KITCHEN FINISHED BASEMENT 289 ODD

608 PEMBERTON ST THREE BEDROOM HOME ALSO OFFERED WITH 606 PEMBERTON...329 ODO

PENNSPORT

3XX GERRITT FULLY RESTORED AND REHABBED ORIGINAL WIDE BLANK FLOORS PERIOD WINDOWS FINISHED BASEMENT C/A WONDERFUL NEW KITCHEN ONE BEDROOM EXTRA LARGE BATHWALK IN CLOSET GREAT YARD MOVE IN CONDITION

15XX E MOYAMENSING AVE LARGE HOME WITH ORIGINAL DETAIL LARGE KITCHEN FIVE BEDROOM 1 5 BATHS NICE YARD

14XX E MOYAMENSING AVE...THREE STORY THREE BEDROOM ...MAKE OFFER

3XX FEDERAL ST... FACING JEFFERSON SQUARE PARK LARGE THREE STORY SIX BEDROOM IN NEED OF TOTAL RENOVATION ORIGINAL FRONT AND NICE MILLWORX

14XX E MOYAMENSING...PORCH FRONT WITH FRONT GARDEN ON MAIN STREET,ORIGINAL H/W FLOORS THREE BEDROOM ORIGINAL FEATURES

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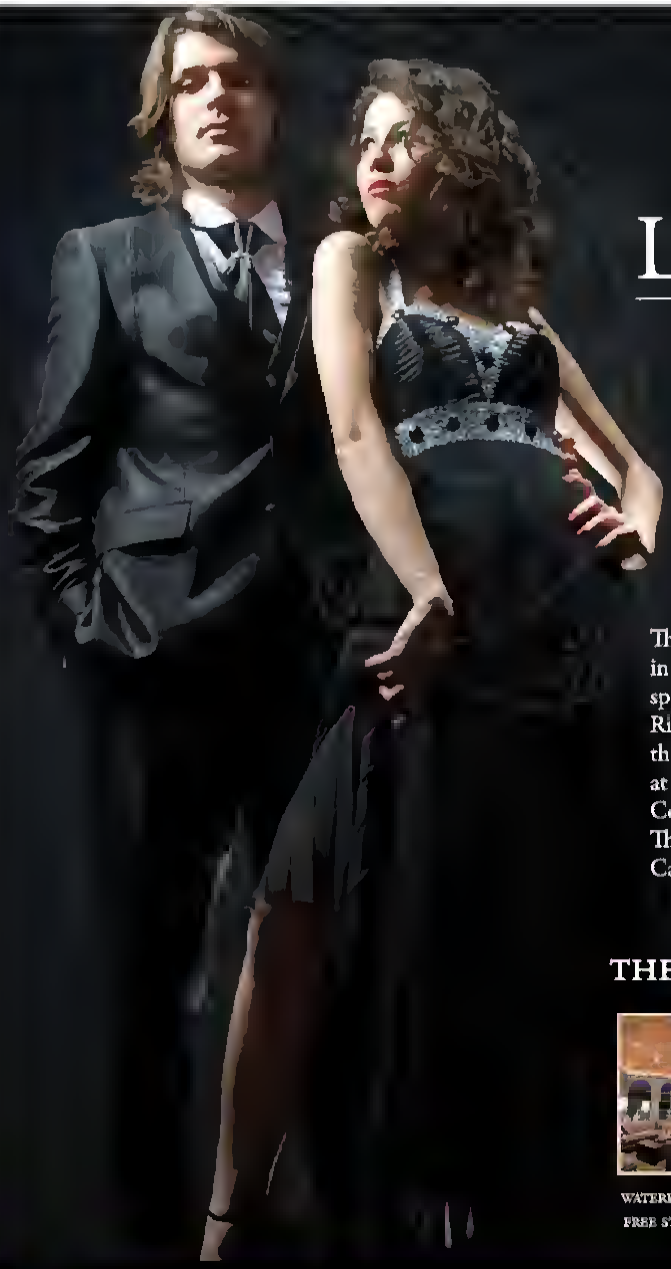
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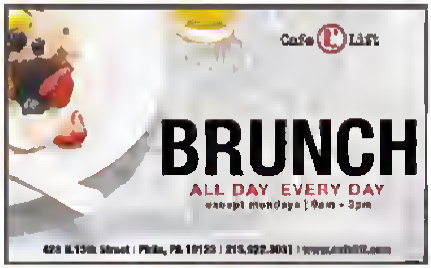
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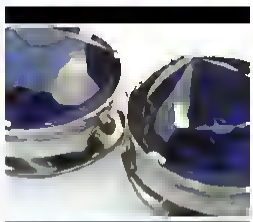
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